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THE YEAR IN INK

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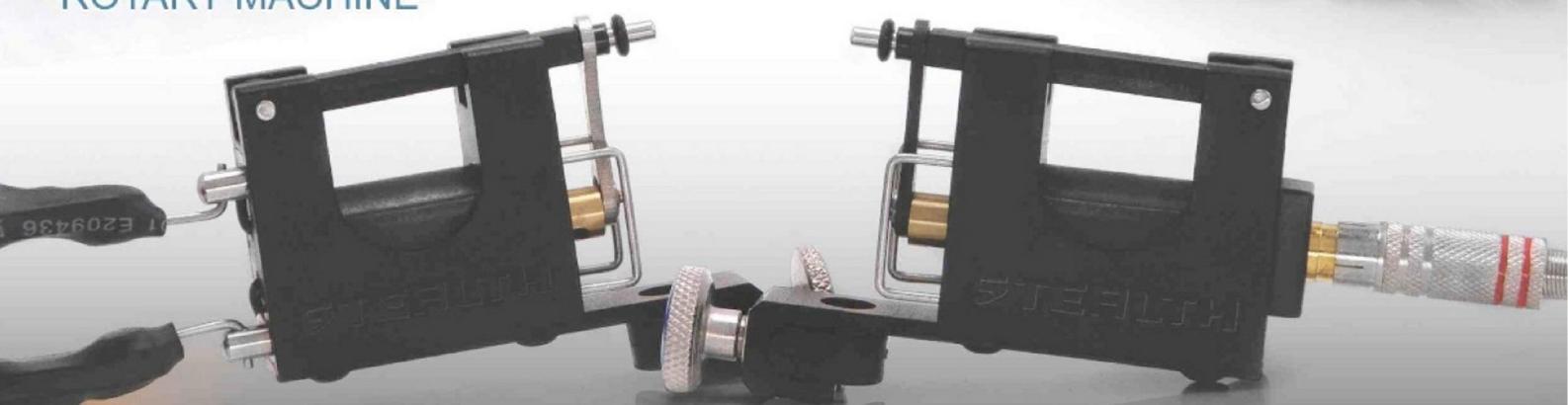
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Editor's comment

One of the most challenging, and extremely fun, responsibilities that comes with this job is creating and executing the cover for our yearbook issue.

Mary-Leigh Maxwell deserves a lot of credit for coming to New York and taking part in one of our more ambitious shoots to date. Mary-Leigh was amazing to shoot with and we could never have made it work without her positive approach and professional attitude.

Putting together the "year in ink" also affords the staff the opportunity to revisit all of the features and columns that ran since the last yearbook. It makes us proud to see how *Skin&Ink* continues to grow, and looking back enables us to gain a whole new appreciation for the hard work and dedication to the magazine that our fantastic contributors continue to exhibit.

During my tenure as editor I'd have to say that what I am most proud of is how we have brought the voice of the readers to the magazine. Your letters, online interaction and face-to-face time with us at conventions have been invaluable to the success of *Skin&Ink*. Going forward we will continue to develop new ways to increase the role of the readers in the development of the magazine.

Above all I want to thank you on behalf of the entire editorial staff for your loyalty and continued support of this publication.

Thank you for reading
Skin&Ink!

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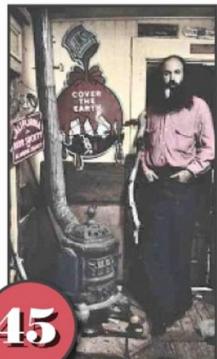
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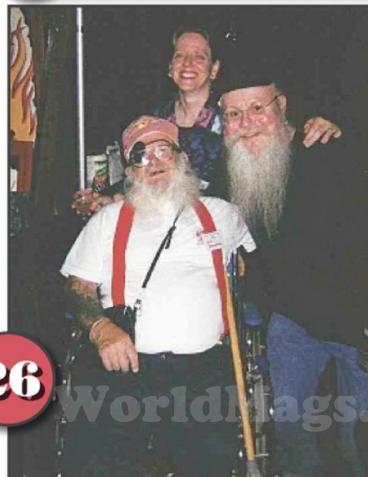


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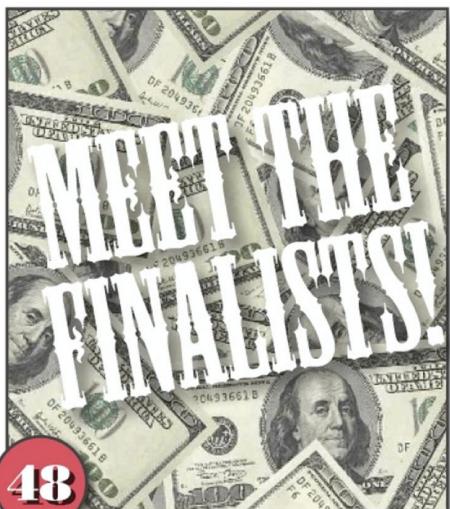
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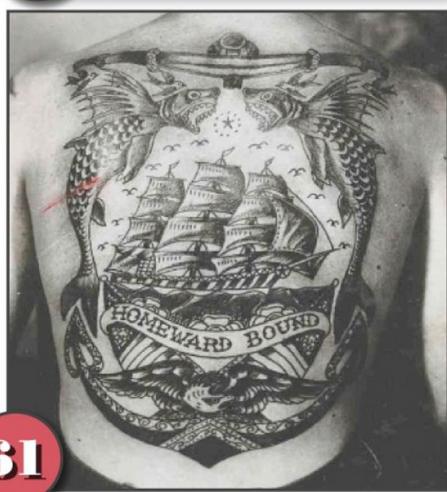
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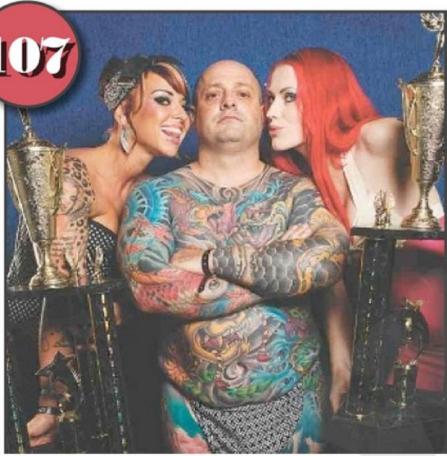
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THE YEAR IN INK!
Top Shops! Top Artists!
Top Features and More!
All In One Collector's
Edition Issue!**



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JUNE/JULY 2012

Skin&Ink

THE YEAR IN COVERS

July 2011

Features: Travelin' Mick's letter from Singapore STACS, Lars Krutak, Women In Tattoo, Philadelphia Tattoo Expo

Spotlights: Jared Peters, Dark Water Tattoos

On The Road: Chicago Tattoo Co.

Free Mini-Mag: Lyle Tuttle— From The Duke To Haight-Ashbury
Gallery Artists: Christy Brooker, Biko Issah, Tim Orth, Money Mike



September 2011

Features: Travelin' Mick's letter from Copenhagen, Aisea Toetu'u—Waking A Sleeping Tradition, Oleg Turyanskiy

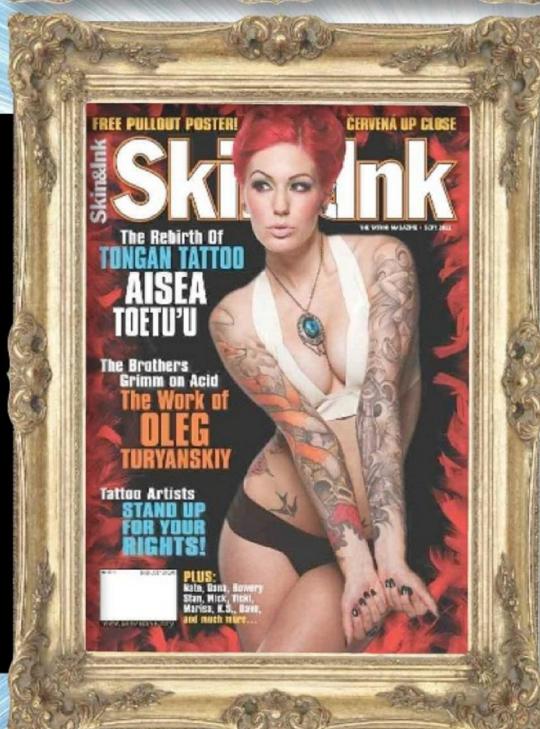
Spotlights: Paris Pierides, Idle Hand

Tattoo

On The Road: Eclectic Art Studio

Free: Cover girl pull-out poster.

Gallery Artists: Matthew Hockaday, Marco Hengst, Leigh Oldcorn, Shaun Topper



August 2011

Features: Travelin' Mick's letter from Milan, Nate Beavers' Tattooer's POV debuts, Rockin' The Shamrock—Mark Mahoney, Remembering Albert Moss, Detroit Motor City Tattoo Expo

Spotlights: Jeff Tam, Tattoo Culture Studio & Gallery

On The Road: Black 13 Tattoo Parlor,

Free: Cover girl pullout poster.

Gallery Artists: Pete Belson, Natalia Liaszkiewicz, Earl Funk, Jeff Hayes



November 2011

Features: Travelin' Mick's letter from Seoul Ink Bomb, Doug Moskowitz's Last of the Bowery Scab Merchants, Micky Sharpz-Man and the Machine, Louisville Tattoo Arts Convention

Spotlights: Jesse Smith, Monki Do Tattoo Studio

On The Road: Lucky Bird Tattoo

Free: 9/11 tribute poster.

Gallery Artists: Holly Azzara, Joe Wang, Mez Love, UEO



Dec 2011

Features: Travelin' Mick's letter from Kathmandu 2011, Authentic Thai Tattooing, Keone Nunes– Tapping Into Tradition, Baltimore Tattoo Convention
Spotlights: Kirt Silver, Flaming Gun Tattoo Studio
On The Road: Donny Mancos New Republic Tattoo
Free Mini-Mag: Ink-N-Iron Tattoo & Kustom Culture Fest
Artists Gallery: Augustine Nezumi, Scott White, Adam Haze, Matt Jordan

February 2012

Features: Travelin' Mick's letter from Transilvania Ink Bomb, Dan Henk– Art Through Adversity, Don Ed Hardy– Tattoo the World, 2011 Cape Fear Tattoo and Arts Expo
Spotlights: Norbert Halasz, Ink & Dagger Tattoo Parlour
On The Road: High Street Tattoo
Free: Cover girl pullout poster.
Gallery Artists: Brett Herman, Dorothy Lyczek, Adam Hayes, Chago Garcia

April/May 2012

Features: Travelin' Mick's letter from King Of Tattoo– Tokyo, The Mingus Photo Collection– How The West Was Inked, The Biggest Tattoo Show On Earth
Spotlights: Carl Grace, Sacred Tattoo, NYC

On The

Road: Salon Serpent Parlour
Free: Cover girl pullout poster.
Gallery Artists: Ivana, Javier Eastman, Kurt Elkins, Joe Myler

March 2012

Features: Travelin' Mick's letter from London 2011, Leo Zulueta– The Father of Modern Tribal, Joe Capobianco– The Quick and Painful Movement, Hell City 2011
Spotlights: Timmy Tatts, Philadelphia Eddies 621
On The Road: Graceland Tattoo
Free: 2012 Skin&Ink Dolls Calendar.
Gallery Artists: Chad Chase, Josh Duffy, Michael Watson



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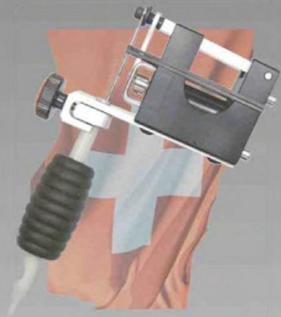
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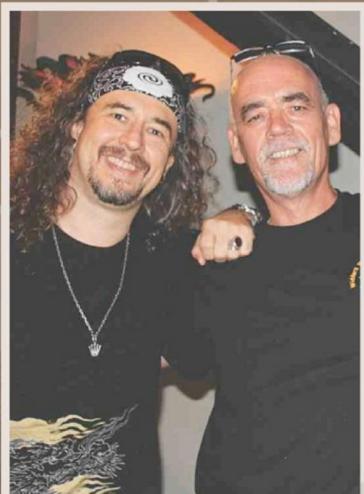
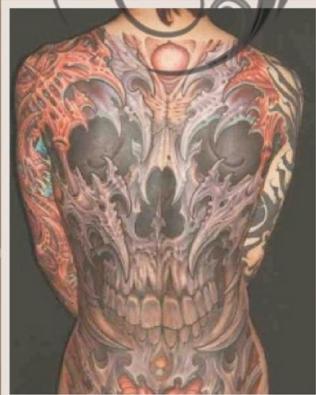
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TRAVELIN' MICK



*Wherever I lay my head is home,
-Travelin' Mick*





Letter From Singapore STACS 2010

Singapore is not only an economic "tiger nation," but also knows how to flex its muscles when it comes to tattooing: At the STACS, the first Singapore Tattoo, Arts and Culture Show, it became clearly visible that this diminutive country sports southeast Asia's most developed tattoo scene. Niccku Hori of Galaxy Tattoo 2 demonstrated, together with his team, just what Asian hospitality really means.

On Wednesday, about two dozen international tattoo artists occupied a few tables at a tiny open-air seafood restaurant in the heart of Singapore's Chinatown. After consuming about one hundred oversized bottles of the notorious Tiger Beer, nobody on this table still possesses the bounce of a predatory cat. The big-city lights slowly become blurry for most of us, and it seems pretty clear that they might soon be entirely extinguished for a few. The combination of a forty-five-degree temperature difference between the tropics and

...it became
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diminutive
country sports
southeast Asia's
most developed
tattoo scene.

Tattoo by Marcell,
INT Tattoo, Jakarta,
Indonesia



Europe in mid-December, a nice dose of jetlag and copious amounts of cold lager don't work too well for most human beings. But the seafood and the Tigers keep coming and tourists from across the globe jealously ogle our jolly round with curiosity. Singapore—not a bland place anyway—will see some really colorful days this weekend before Christmas.

This pre-pre-convention party (there was another one on Thursday for some late arrivals, of course)

was only the starting gun for an extremely intense weekend in the tropical city state in southeast Asia. Niccku, his assistant Louise and their team (in cooperation with Lionel Ng and the highly professional crew of Image Productions) put on an incredibly well-organized event, which was directly geared toward meeting even the slightest needs of the artists attending. Their vast experience in working at and visiting conventions around the world had prepared them well on how to do their very best for their colleagues, and they were ready to go all the way with it.

The purpose of STACS, as the event



Choshu Horikazu



SANAXXX
performer



Mick
Squires



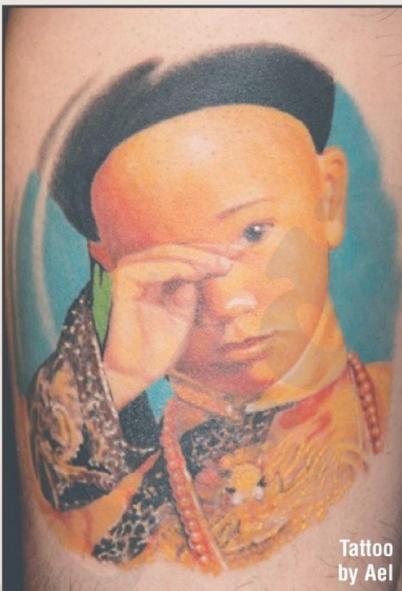
was widely called, was to enlighten the wider Singaporean public about the historic and artistic cultural value of tattooing. During the past decades, unfortunately, public opinion there, along with official policy, has taken the stand that tattoos are merely gang symbols of the Chinese triads, which should be eradicated and not publicly supported. As a result, the local media was effectively "discouraged" to do any reporting about the STACS convention, which had some negative effect on public attendance.

Nonetheless, the sizeable tattoo scene of Singapore certainly did not want to miss out on an opportunity to welcome their international guests and get inked by them. It is

quite a rare opportunity to get tattooed by the likes of Luke Atkinson (Checker Demon), Diau-An from Taiwan or Choshu Horikazu, isn't it? Other Japanese masters like—Horiyasu of Asakusa, Horimasa (56 Tattoo), Magoshi, Masa (Three Tides), Horimoto and the newcomer Shinya from Osaka among others—were also present. A special highlight was the fact that Kazuyoshi, son of the legendary Horiyoshi III of Yokohama, had not only come to Singapore, but also officially presented for the very first time his own (not quite finished) bodysuit masterly executed by his father. Niccku has excellent connections to Japan and even managed to convince Horiyoshi and



Tattoo
by Ael



Tattoo
by Ael



Tattoo by Jeff-
William Tattoo,

TRAVELIN' MICK



Tattoo by
Hai Yuan



Tattoos by Jeff,
William Tattoo,
Singapore



Tattoo by
Ru Qiang

Shige (Yellow Blaze) to do a drawing each for their three convention posters, while the third one was contributed by Daveee, who has been guesting at Galaxy Tattoo 2 for a while.

Polishman Daveee also became the center of attention on Sunday at the event, when he tattooed the lucky winner of a lottery with a free one-hour tattoo of the client's choice. This in itself is quite cool, but it was made extraordinarily special as the tattoo session was actually held on board the Singapore Flyer, the world's highest ferris wheel!

Quite considerable efforts were made by the organizers to set up a work station in one of the roomy cabins of the gigantic ride (including a newly invented wireless power pack), just to insure that the delighted Terence, a visitor to STACS, could get his tattoo done while hovering 165m above ground. Such a pity that neither Daveee or his client actually had time to enjoy the breathtaking views of city, sea and surrounding islands, since they had to focus on finishing one of his trademark comic pieces. Daveee had brought along his colleague Edek from KULT Tattoo, a young man who immediately swept away the prize for the best tattoo done on Friday, while this honor was bestowed to



Tattoo by Horimoto,
Matchbox Tattoo,
Ibaraki, JP



Tattoo by Jess
Yen, My Tattoo, Alhambra, CA,



Tattoo by Horimasa,
56 Tattoo, Tokyo, JP

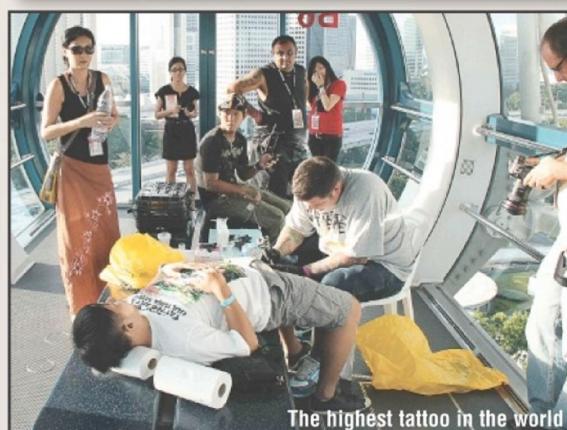
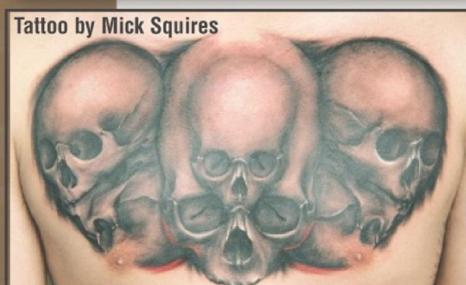
local portrait master Elvin Yong on the next day. Right next to Elvin, his young friend Sam of Skinlabel Tattoo showed some truly amazing color portraits. From Germany there was a rather large delegation present, with among others, Miss Nico, Hamdi of Tattoo Village and oriental master Marcuse of Smilin' Demons.

An interesting aspect was that, due to the ideal geographic location of Singapore, plenty of artists literally from around the world could quite easily gather together. While Jess Yen and his multicultural crew from My Tattoo came over from California, the excellent allrounders Owen Williams and Mick Squires flew in from Australia. Korea sent some representatives, as well as Taiwan and China, of course.

One of the most visible artists this weekend was Indonesian color specialist Marcell, who runs his INT Tattoo Studio in the capital, Jakarta. Here it became quite clear once again how fast and widespread the development of tattooing is in southeast Asia.

The Singapore Tattoo, Arts and Culture Show was held in

TRAVELIN' MICK



quite an unusual location, by the way: Since Singapore can now claim to be the organizer of an annual Formula One Grand Prix race, a purpose for all those new buildings that were erected for this event had to be found during the rest of the year, when there is no racing held. Consequently, the STACS team rented out the VIP lounges above the team pits, where the likes of Michael Schumacher and Mark Webber sometimes park their rides. The organizers insisted on the highest quality and a wide variety of styles of the tattoo artists, but also wanted to offer a program that would really fit into the "Arts and Culture" part of the event title. Therefore they hired the Japanese dancer SANAXXX to perform a celebrated solo dance theater show, telling the story of the Hannya, a popular tattoo design not only in Japanese tradition.

When—no less than five days and long nights after the aforementioned "pre-pre party"—the last and most insistent party animals gave in and left the swimming

pool of the Furama Hotel on Monday morning at eight a.m. after another night of debauchery, there was one common mood to be felt: This was THE single most perfectly organized tattoo convention everybody ever attended. In this respect, Niccku Hori simply proved his point that Singaporean hospitality cannot be topped. Period.

If there will be another STACS some time in the future is unclear, but for those who attended the first one, it will remain an unforgettable experience.





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Letter From Seoul Ink Bomb 2011

This is the one place where tattoos are still considered taboo: In South Korea, tattooing is absolutely illegal! Despite that fact, Taenam of Sunrat Tattoo Seoul did not hesitate to put on Inkbomb 2011 smack in the middle of the capital, Seoul. The event clearly showed how close the Korean underground is to the rest of the tattoo world. This lively scene will soon rise from the basements and backstreets into the limelight of Seoul.

The South Korean Supreme Court in 2001 ruled to keep tattooing illegal, stating that only certified medical doctors are allowed to penetrate the skin with needles. As is it so often the case, the letter of the law sometimes has not much relation to reality, and this seems to be the case with tattooing in Korea. In the capital alone, there are several dozen tattoo studios, and maybe hundreds committing the "crime" at home. The shops might not be too difficult for the internet-savvy to locate, but they certainly don't show the "evil" word tattoo on a signboard outside the door. Often operated as art galleries and art schools or even cosmetic shops, they (just) manage to stay one step ahead of the law, which can (and does) heavily fine and even jail offenders, who tattoo without a doctor's licence. If the police is raiding a place (which does happen), normally all tattoo machines disappear miraculously, and the uninformed often have to retreat so as not to be accused of heinous acts against the law. Those scores of tattooists who care more about their passion for

skin art than a clean rap sheet, wrangle through, never stop looking over their shoulders and slowly but surely work toward being able to ply their ancient trade without fear of prosecution by an obsolete law.

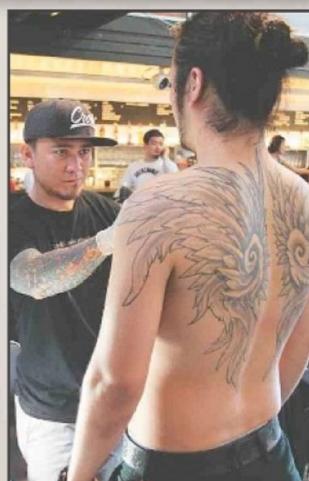
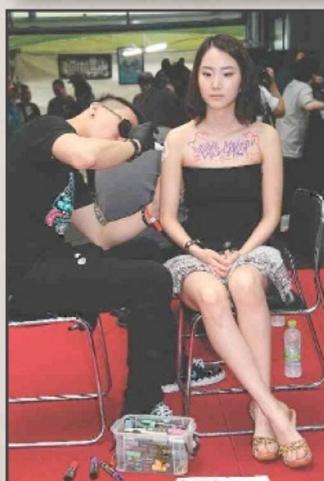
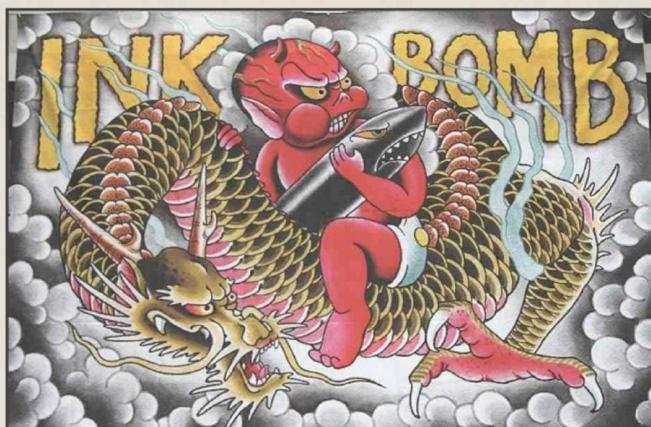
But how can an international tattoo convention be held under those circumstances, if tattooing itself is illegal? How do you advertise without a permit for an event? Well, publicity is made by Internet and hyper-modern mobile phone connections, social networks and plain old hearsay. Everybody knows each other in this scene around here!

And where to hold it? Who would take on this risk? Easy. A gallery called Platoon Kunsthalle, erected from twenty-eight sea freight containers, had no problems shirking conventions and tread on potentially treacherous ground. This location, a subsidiary of a famous German institution from Berlin, has it written right there in its statement, seeing itself as dedicated to a "confrontation of subculture with the close-by design houses, commercial galleries and luxury brand stores..." in the fancy area of Cheongdam.

Here, Bentleys, Lamborghinis and Ferraris are parked between the densely packed beauty salons, boutiques and private cosmetic surgery clinics. The general mood is: If it's expensive, it must be very good and very stylish!

Even in the tattoo scene that is eeking out an existence in a shadow world, style is an important component. Streetwear labels have adopted the imagery of tattooing, and artists are commissioned for commercial designer deals and advertising.

Tattoos in Korea have become a symbol of a young generation that is tired of oppression...





Tattoo by Hyung-Ho Choi

Tattoos in Korea have become a symbol of a young generation that is tired of oppression and easily balances the breaking of taboos with provocation, pure commercialism and label consciousness.

Traditionally, the natural skin is seen as a gift given by the parents and so is not to be altered, which means that the elders surely do not appreciate this pure creation being decorated with indelible images. And that's not even considering its illegality and the quick associations tattooing has with organized crime, which were taken over from Japanese society.



Back by Byung-San Jun, Chungho Tattoo



Tattoo by Nobu, Tokyo Hardcore Tattoo

Last year, the organization of Inkbomb involved a lot of playing hide-and-seek for the tattoo artist Taenam of Sunrat Tattoo. However, for the 2011 edition, the brave man pretty much went public: Large billboards outside shouted "Tattoo Convention" and even Korean Airline's inflight magazine had the event listed.

And, indeed, no sightings of law enforcement were reported, no special forces raid, just an all-around success for everybody. Alternative media reported enthusiastically about Inkbomb, over eleven hundred paying visitors came (many of them from the U.S.).

TRAVELIN' MICK

Army, by the way) to the fringe gallery, which normally houses contemporary art exhibitions and installations.

Two of Korea's most famous alternative bands—many of the members clients of Taenam and his friends—played as a favor to the organizers, as Kingston Rudieska, the country's one and only Ska band, and "kimchibillies" The Rocktigers, highly sought after in



Tattoo by Han-Bum Lee



Tattoo by
Chang-Jin
Park



Tattoos by Bae
Tattoo, Daegu



Tattoo
by
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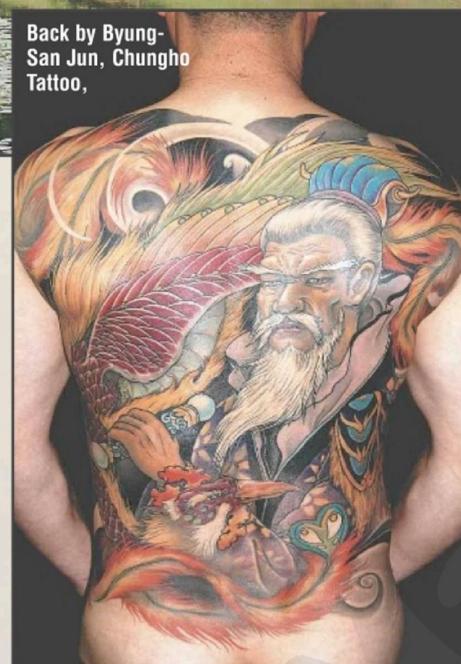


Tattoo
by
Bae
Tattoo

Seoul Ink Bomb 2011



Tattoo
by
Bae
Tattoo



Back by Byung-
San Jun, Chungho
Tattoo,

convention in Tokyo, ironically never made it to InkBomb this year. Being the punk rocker he is, he didn't notice his expired passport until it was too late.... He will surely remember it next time, and in the meantime his artists U:K and Nobu represented his classy shop in the best possible manner this weekend.

The US.. (and Western world) was well represented by two artists, namely Scotty Kelly of Massapequa's Superstition Tattoo and Chris

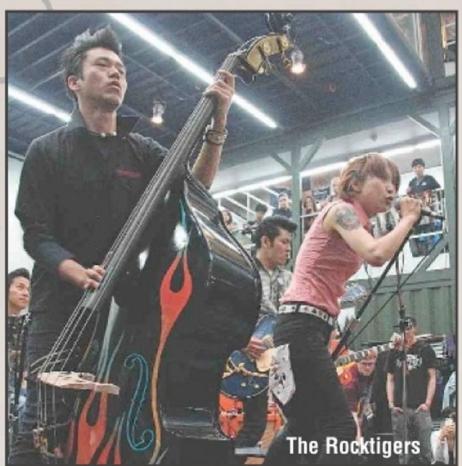
Barnett from Good Faith Tattooing.

Since not much is known about Korean tattooing in the rest of world, my own main focus was to establish how far artists have come. It seems that a lot of them are still oriented very much toward the East, with traditional Japanese work being in highest demand. Bae Tattoo, a Korean master who has been tattooing since 1985, demonstrated his hand tattooing skills at InkBomb and brought with him a spectacular display of some of his best work on the living canvases of his esteemed clients. It was a true sight to behold for all



Team
Horiyo

TRAVELIN' MICK



The Rocktigers

Tattoos by Bae Tattoo,
Daegu



Tattoo by
Bae Tattoo



Tattoo
by Horiyo



SKIN&INK

those visitors in Korea who hardly ever get to see large-scale tattoo work. Less spectacular but more innovative were the pieces done by younger talents like Hyung-Ho Choi (Jackson Tattoo), Jung-Hyun Hoi of the organizing studio Sunrat and the quite original work of Sany Kei (BW Tattoo). Some other remarkable artists present were Chang-Jin Park (NYX Tattoo), Gen of Biscuit Tattoo, Blood Candy or Byung-San Jun of Chungho Tattoo in Daejeon. Not one Korean tattooist working at Inkbomb would have seemed out of place at some of the biggest global events in Europe or the U.S.

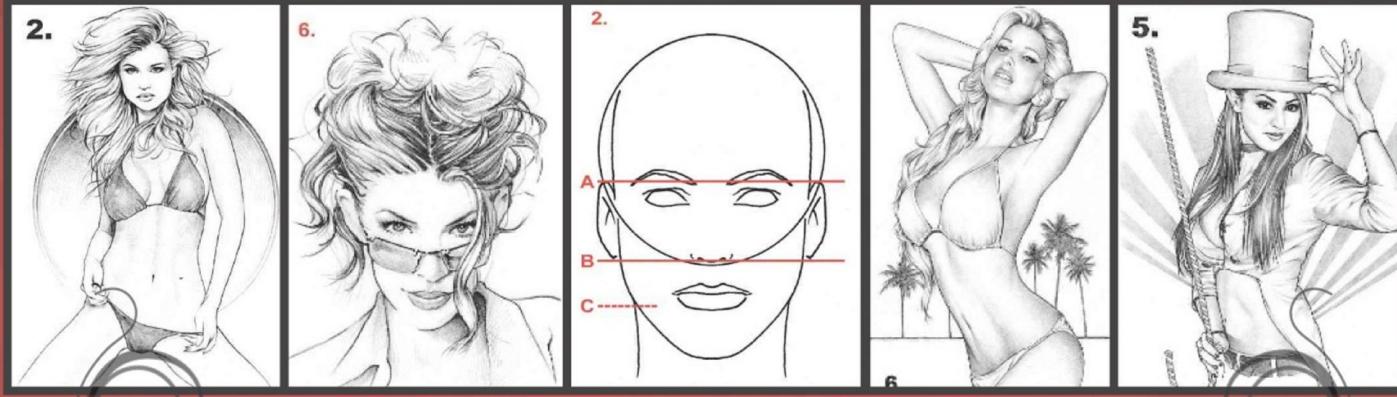
Overwhelming hospitality from the organizers and their teams has surely brought the tattoo scene of Korea closer to the rest of the world, particularly in their relations with Japan. Being fetched from the airport, treated to sightseeing tours and elaborate dinners with (sometimes daunting) exclusive food and drinks were added bonuses, which certainly will make every single guest happily return to Seoul for next year's Inkbomb, hopefully put on again by Taenam and his crew.

And maybe one day, even the Korean authorities will understand, and face the fact of just how useless a tattooing ban is, as it is ignored a thousandfold each day in this beautiful country. It simply is human nature to get tattooed. Legalize it!

And until then we will surely support the Korean tattoo scene with all our might: Te-dan-hi Kam-sa-ham-ni-da, Korea! Te-dan-hi Kam-sa-ham-ni-da, Taenam! Thank you very much, Korea! Thank you very much, Taenam!

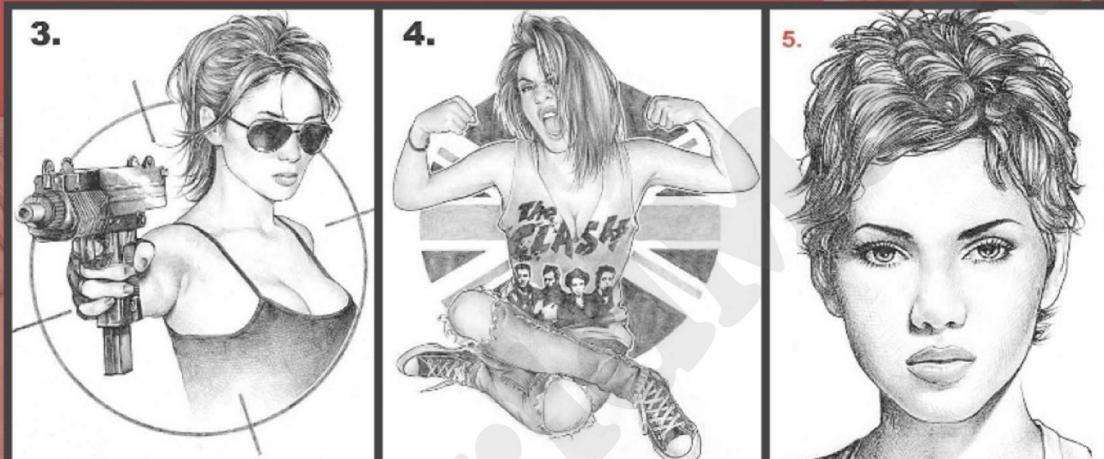
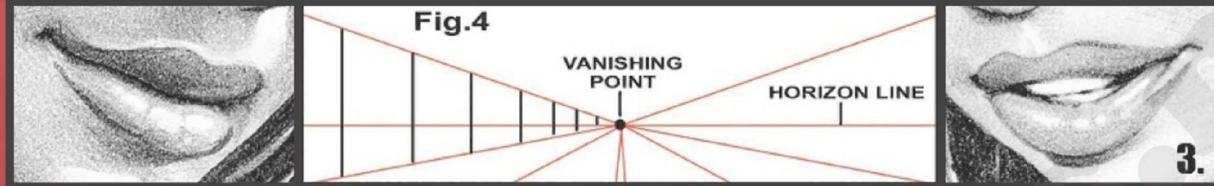
Wherever I lay my head is home!

HOW TO DRAW with DAVID NESTLER



This column is not about me imposing my preferences on you like it's- "My way or the highway." It's about providing you with as much info as possible and letting you decide what works best for you.

-Dave Nestler



Contact David at davedrawing101@aol.com

HOW TO DRAW with DAVID NESTLER

Lesson 23: Mouthing Off

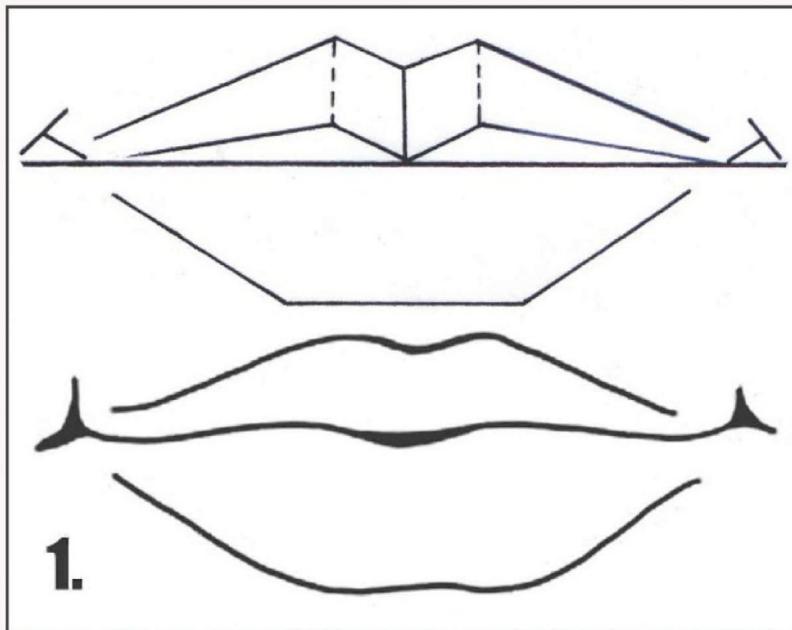
For the last couple of issues we've been talking about simple structure, proportion and a generic starting point for the face and eyes. Although a lot of this is pretty elementary, it's still worthwhile to see a starting point for different aspects of anatomy. Also, we've been looking at the face straight on; not a profile, not a three-quarter view. Seeing the structure broken down in simple line form, straight on gives you an understanding when you decide to draw something from a different angle or perspective.

Take the lips, for example (Fig. #1). A couple of symmetrical, angular lines placed above and below a horizon line make up the basic foundation for the lips. With the mouth closed, there is a generic pattern to follow when it comes to rendering them (Fig. #2). These are generalizations, but nine times out of ten, they hold true. The upper lip is usually darker than the lower one. There are heavy dark areas at the corners and the center where the lips meet. A

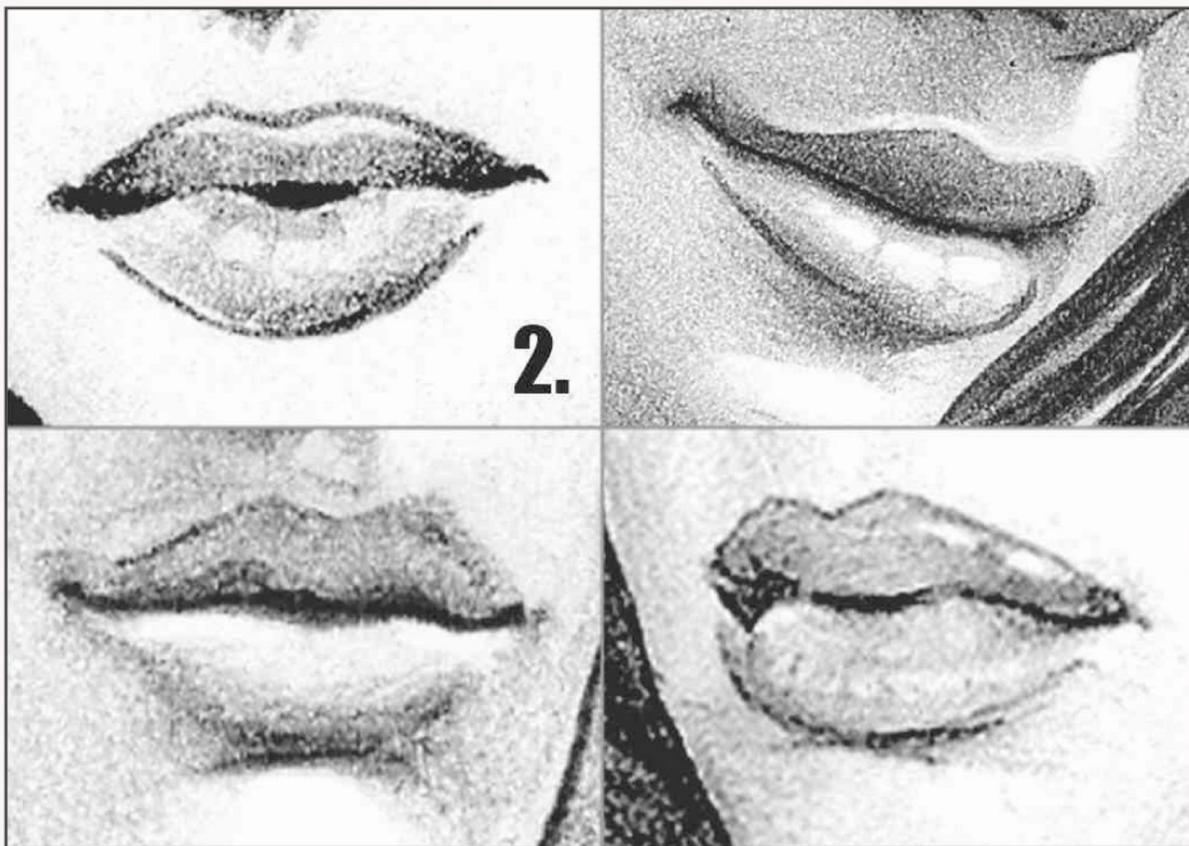
slight highlight (if any) at the top of the upper lip, and a larger highlight cutting through the middle of the lower lip, are the standard. Follow these simple guidelines and your lips will come off realistically every time.

Just like the eyes, the mouth can evoke a wide range of

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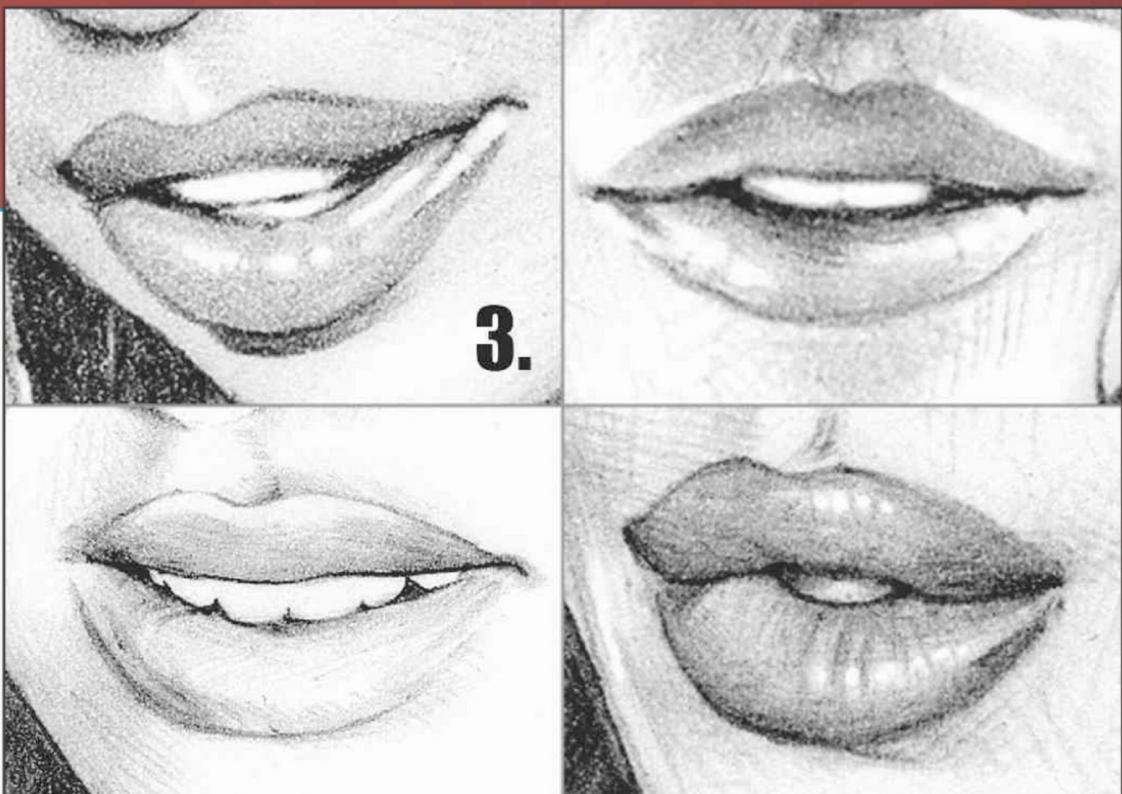
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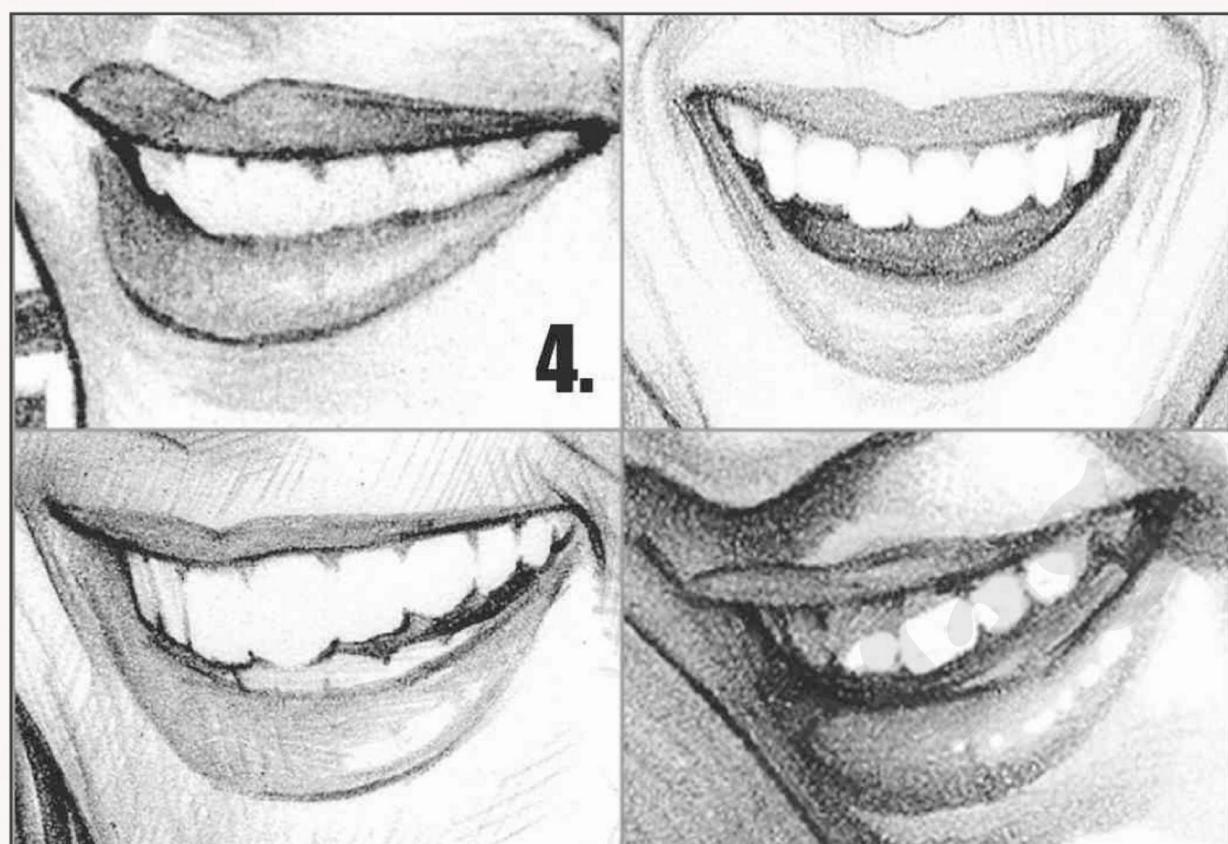
2.

personality and emotion, depending on how little or far apart the lips are, or how much teeth are showing. In Fig. #3 the lips are open just a little bit. In Fig. #4 they are wide open. In both instances, regardless of how much the teeth are showing, the same basic structure and rendering guidelines still apply.

When it comes down to rendering teeth, there are so many schools of thought, and it's usually personal preference as



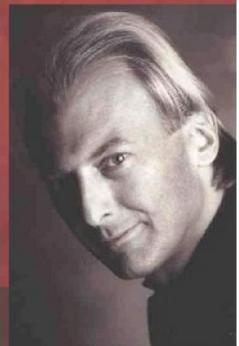
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how to approach them. I'm from the school that does *not* draw every single tooth. That's my preference. I don't want to end up with a mouthful of "Chicklet teeth." As in Fig. #4, I prefer to work the tones in the gums to the point where they separate the teeth but do not individually single them out. I can give you the impression of a mouthful of pearly whites without having to draw each one.

The simple guidelines I've laid down these last couple of issues will help to ensure that something as simple as structure and proportion in the human face can be maintained with ease, allowing you to focus more on your technique.

Contact David at davedrawing101@aol.com



HOW TO DRAW with DAVID NESTLER

Lesson 19: Putting Things In Perspective

Taking a little extra time to draw an object in perspective...can make a big difference.

Recently, I received an e-mail from a tattoo artist requesting permission to use one of my images for a client's pinup tattoo. The inspiration for the client's tattoo was my "Country Girl" painting (fig. 1). The client wanted the hay bales removed and to have the girl sitting on numerous cases of his favorite beer. OK... a little redneck-y, but I'll go along. The tattoo artist also requested permission to use one of the original photos from the shoot that wasn't identical to the painting. I agreed and sent him a pic of model Deanna Webb that I originally shot (fig. 2). All I asked for in return was that he send me a nice pic of the finished tattoo.

Later that week, the finished tattoo arrived. The girl was

very well done, but there was something wrong with the cases of beer. And it wasn't the fact that the client's beer of choice had a three letter abbreviation that started with "P" and ended in "R". It was the perspective drawing of the beer cases. They were so askew that it threw the whole piece out of whack.

When I asked the artist about it, he said, "I just eyeballed them." There's nothing wrong with that... but if he had a little basic understanding of perspective drawing, it would have made the overall tattoo a lot stronger.

Basic perspective drawing isn't that hard. We've all seen the classic image of the two-lane road with the telephone poles along each side fading into the horizon (fig. 3).

Fig.1

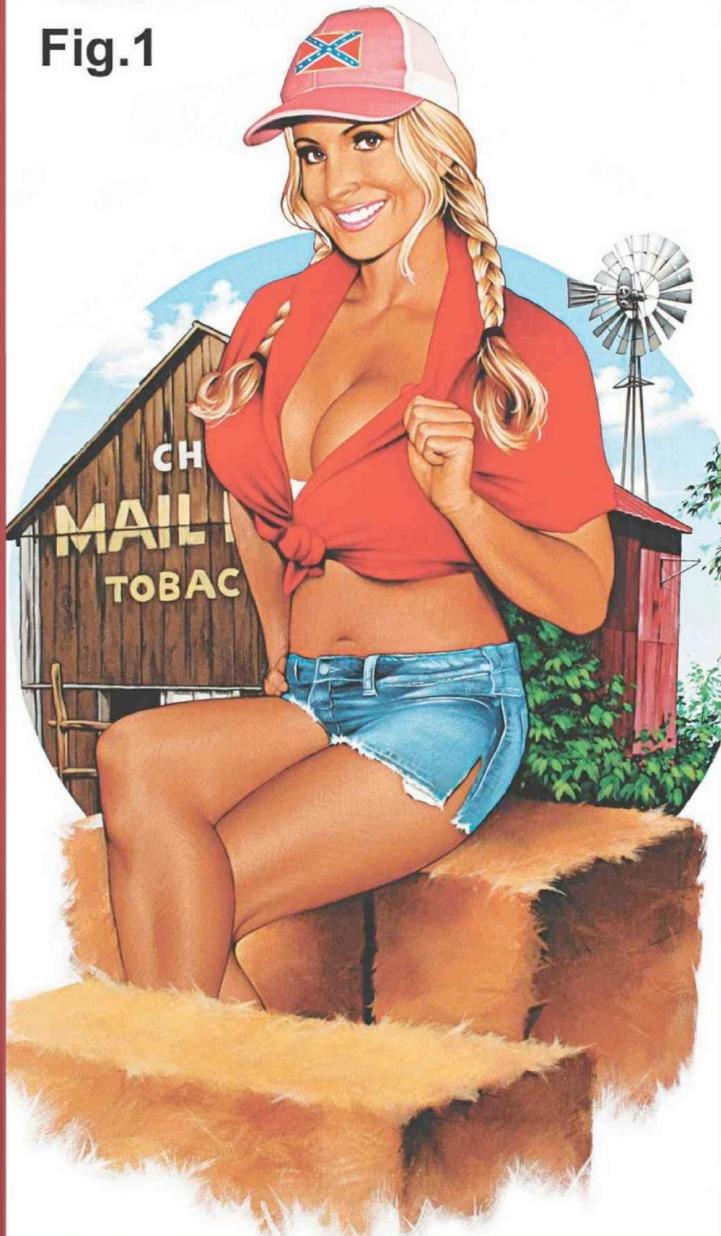
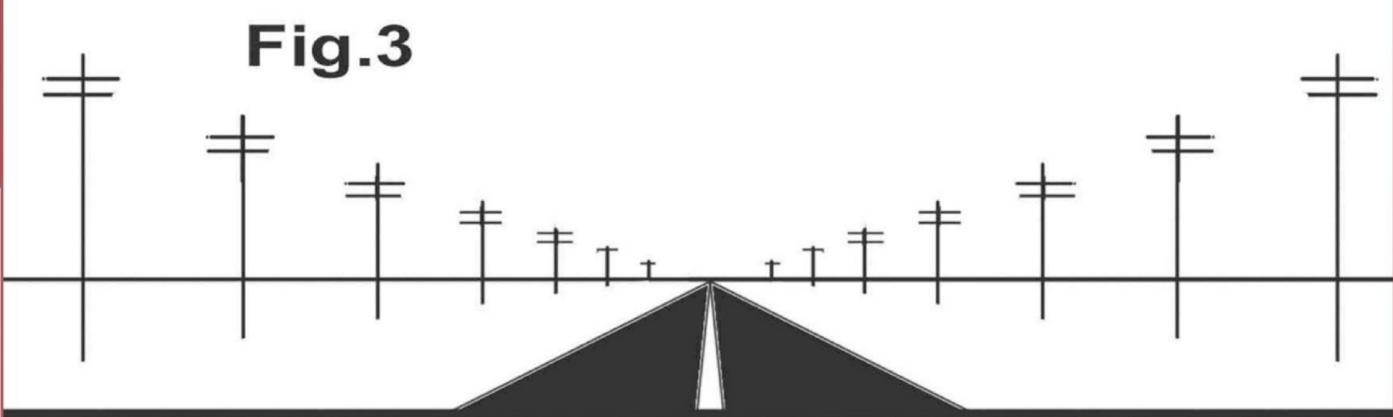


Fig.2



Fig.3

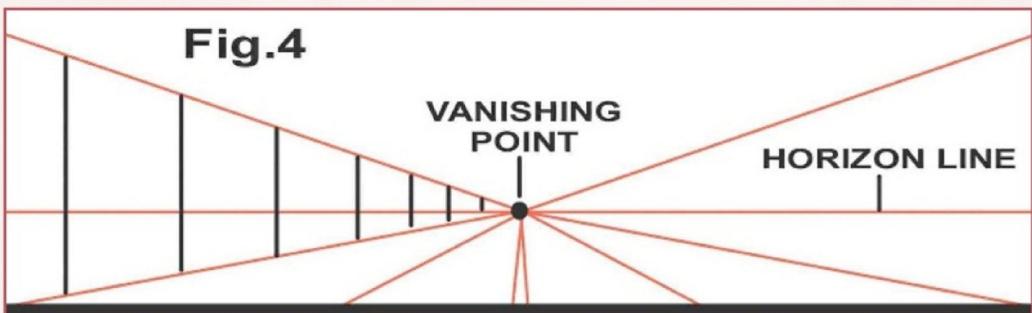


Perspective employs two basic elements: a horizon line and vanishing points. In the case of our telephone poles, that's

Now, let's take a look again at our reference photo (fig. 2). Imagine taking the cube (from fig. 5) and laying it over top.

With a little trial and error, a horizon line and a couple of well-placed vanishing points, you've got your hay bales, beer cases, or whatever square

Fig.4



single point perspective, a horizon line and a single-centered vanishing point. Connecting the first phone pole to your vanishing point gives you the height of all your poles (fig. 4). Two-point perspective gives you the basic cube shape (fig. 5). How you want your cube to look depends on where you put it, below or above the horizon line, left or right, etc. (fig. 6). Now, we could proceed into multiple "plane" perspective, but then we're entering M.C.

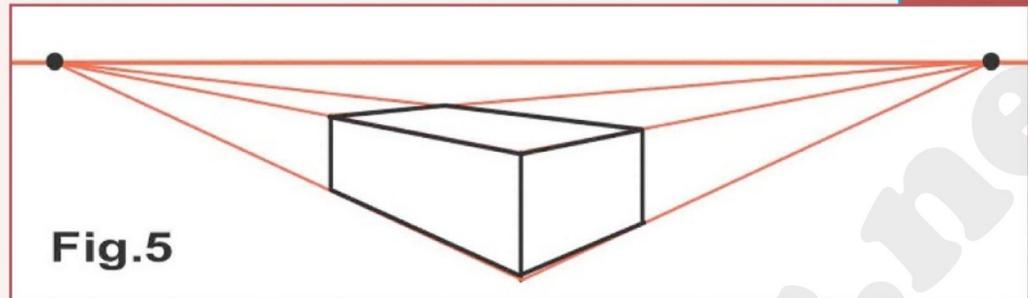
Escher territory, and that confuses even me.

You don't need a drafting table, t-square and triangles to do this. A straight edge and a decent eye for right angles will do it.

object you'd like Deanna to sit on.

It isn't necessary to freehand everything.... Taking a little

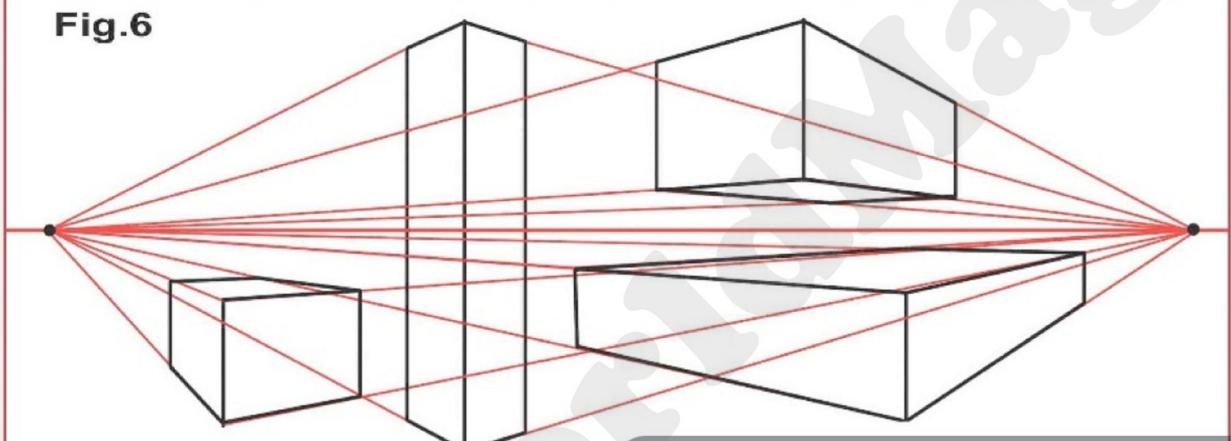
Fig.5



extra time to draw an object in perspective as opposed to eyeballing it can make a big difference.

Next issue: "It's all good!"

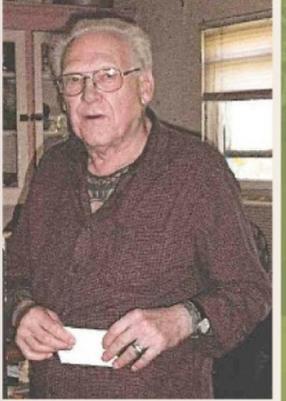
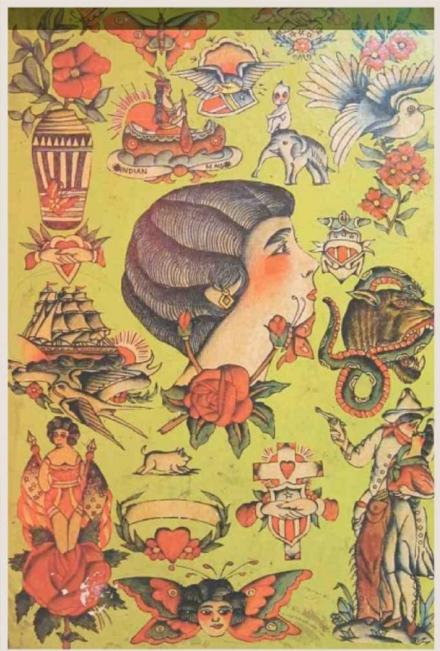
Fig.6



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TATTOO TREASURES with DANA BRUNSON



The bigger picture comes into focus as I try to make sense of forty years in this business. The friends I made along the way are by far the most important part of my career.

-Dana Brunson



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TATTOO TREASURES with DANA BRUNSON

Kobel Photos

My first exposure to Kobel photographs was during my tattoo apprenticeship in 1971. At that time, tattooing was a fading profession and any books, photos or collectables were indeed rare. I was in Ft. Bragg, North Carolina learning the trade from my mentor, D.C. Paul, when I stopped by an old "Mom and Pop" general store/gas station for a snack.

Like all general stores in the south, they had a wide variety of goods from years gone by, displayed on dusty shelves. The strange thing about this store was the photos displayed on a plate rail and stacked in an old box on a counter. These photos reminded me of girlie pin-ups except the models were covered with tattoos. The photos looked

trade papers looking for potential customers, and advertising his photos, twelve for two dollars or fifty for five dollars. Kobel had photos from both professional and private sources; he copied anything he could sell. The photos were 5 x 7 and black-and-white, of course, with a letter and number on the back corresponding to the catalog. The quality the photos varied, since some were photos of photos and many repeated printings. Kobel ignored any copyrights or privacy of the models... model releases—ha! But you can't deny he was quite the businessman. He was also a visionary, as he preceded many photographers such as Diane Arbus, the acclaimed and highly regarded photographer who became interested in oddities and tattooed people.

I now have several hundred of Bernard Kobel's photos in my collection. I have acquired them from several different sources and will still snatch them up if I find them when I



**Kobel's photos
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dated and didn't interest me at the time, except I was interested in tattooing, so after a glance I left the store... idiot. Later in my career I realized how cool those photos were and added them to my list of "Things I should have bought."

Bernard Kobel worked with his dad at their photography studio in Indiana. He started selling mail-order photos of war atrocities in the 1940s to supplement their income. He was quite the entrepreneur, as he found that anything unusual had a market. In the 1950s after he had moved to Florida, he expanded his photos to include sideshow freaks and tattooed people.

All together he had ten catalogs of photos. These were printed number entries with a description only, no pictures. Bernard took ads in men's magazines and carnival

am out scouring the flea markets, antique shops and ephemera shows. Kobel's photos are an important part of our tattoo history, identifying people that would have been lost in time, and documenting the past for collectors like myself to enjoy.

See ya in the funny papers, keep your hat on so I'll know ya.

—Dana

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TATTOO TREASURES with DANA BRUNSON

Art In A Flash



The story behind a collectable always makes the item seem more valuable and desirable. A fine art painting from a gallery always cost more than one from a friend or an unknown artist. Now, I understand that an artist's history should and does affect collecting. The rarity of a piece of art can make the price soar. I understand collecting, art history, art galleries and the business of art. I have collected paintings and art for years and the provenance is sometimes more impressive than the actual piece.

I guess flash was just considered a tool to sell tattoos by many early artists. They were concerned with making a living, not accolades or a thumbs up on Facebook or awards at a tattoo convention. I just have to enjoy these pieces for their face value. Now of course, I still look into old tattoo shop photos hoping to identify a piece in the background, but if I never do it's still OK. The images of the past stir my imagination. The primitive folk art flash by an unknown artist hangs proudly beside my Coleman and Corday sheets. The image is the important part, not the artist.

Tattoo designs from the past reflect their society's aesthetics, and I am glad to see some of these images being resurrected. The word "Mother" can reflect the wearer's love as much as a full-blown color portrait can. I have hundreds of unsigned sheets of flash that are wonderful, and many a customer gets tattooed without even knowing their tattoo artist's name.

I've always said tattooing is more than a pretty picture, or it should be. It's a mark or symbol that is important to that individual, regardless of the artist that drew it. That's a refreshing way to look at everything: You like it or you don't. 'Nuf sed.



I've never
bought anything
because of
future reward,
I bought it
because I
liked it.

Today's "art babble" leads up to this: What about the art itself, the image, with no pre-disposed rules? You either like it or not! I find that to be the fun of collecting real art. I like that an individual is drawn to a piece of art without necessarily knowing all the facts. The art speaks to you on some subconscious level. Who knows why, it's just cool.

This approach has been an important element in my collecting. When I see a piece of flash, the images are my primary concern, not who drew it. It may not be worth as much in the future, but who cares. I've never bought anything because of future reward, I bought it because I liked it. The unknown tattoo artist or unsigned sheet of flash still had a story.



See ya in the funny papers, keep your hat on so I'll know ya.

Dana

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TATTOO JUSTICE with K.S. O' DONOGHUE



I believe that mainstreaming the idea that tattooed people deserve equal treatment is positive, but I don't think that tattooing becoming mainstream is a good idea.

-K.S. O'Donoghue





The Right To Copyright

In early May, the tattoo artist Victor Whitmill filed a federal lawsuit in Missouri, claiming that his well-known facial tattoo of former heavyweight champion (and current reality television star) "Iron" Mike Tyson was misappropriated by Warner Brothers, who used it as a sight gag in *The Hangover: Part II*.

Those who saw *The Hangover* may remember the cameo played by Tyson and his tiger; in the sequel, apparently (at least for now) the actor Ed Helms, who plays Stu Price, D.D.S., wakes up with the same tattoo on his face. Funny? Probably. Copyright infringement? Maybe. If Whitmill is successful, the studio would be barred from using the image in the film or in its marketing, as it is "reckless" copyright infringement.

This raises two interesting issues: firstly, if Warner Bros. wanted to use the image, why not ask and compensate Whitmill for this use? Secondly, does Whitmill have a claim as to any use of the tattoo, or does he lose that right because he has placed it on Tyson, a celebrity, and thus in the public domain?

Questions about the rights of intellectual property in tattooing come up frequently, although not usually on such a large stage. One issue that Whitmill will likely face is that of "fair use" for "parody" that normally allows for something in the public domain to be used for these purposes. Consider "Saturday Night Live" and political cartoons, which lampoon the famous (usually) without repercussions.

Another problem Whitmill surely faces is the fact that the tattoo, while custom, is a common tribal style that seems to have Maori and other South Indian influences—it is similar in design to tattoos that millions of people in the world have, even if its application is custom.

Artists that custom draw each piece may feel that they have developed a style sufficient to call their own, and thus a right to copyright is created. But Whitmill must consider his own influences in designing the tattoo and the very public nature for which it is displayed—particularly for the "call back" from the first film.

Clearly, for something like "flash" on paper, there is no

question that a sufficiently unique design may be copyrighted and only used with permission—but actually getting a copyright on a specific tattoo is very difficult, since many designs are in the public realm already and others are simply too common to consider as the intellectual property of one person.

A good example of this is the "Sailor Jerry"-style flash that is common in nearly every shop I've ever been to—and not every page bears the copyright, since it is often imitated or modified. This is similar for traditional Japanese tattoos with nature motifs, as well. Another example is uses of sports teams and logos.

These are the intellectual property of corporations in the same way that songs are owned by labels, yet there would seem to be little legal recourse against an artist or a client for using a brand-name tattoo.

It would be nice to develop some standards

in law on these issues, but the tattoo community as a whole is skeptical of lawyers (trust me) and the courts seem equally uncomfortable with tattooing. The findings on these issues are often inconsistent with those for "traditional" art. So the question for this issue is: If tattooists are illustrators of the living canvas, should they have a right to copyright their work in the same manner as an illustrator of any other medium?

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K.S. O'Donoghue is an attorney with offices in New York City, who also runs tattoolaw.com, which was started to work with tattoo shop owners and artists in New York on legal issues.

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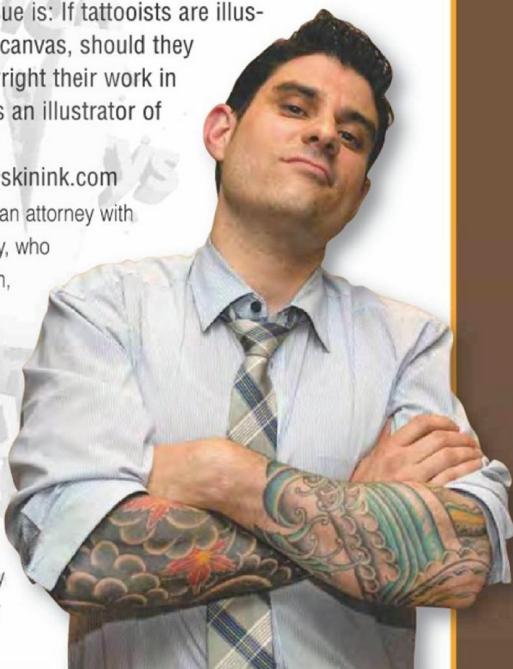


Photo by Melinda Sue Gordon, courtesy Warner Bros. Pictures.

Is The Customer Always Right?



In some of my earlier columns, I addressed the issue of the "community" of the tattooed and the stratified divisions within the community (to the extent that it exists). In some of the later columns I examined business issues for shop owners and tattooists. The convergence of these two issues comes down, in many ways, to marketing.

The tattoo industry is unique in the sense that it provides its customers with a permanent symbol of time-specific, personal identity through the specific choices (usually) of the direct consumers. There are some similarities to other consumer aspects used to provide instant definition in our lives (i.e. the auto industry or fashion), but our industry is distinguishable from those in which a team of professionals provides a limited range of styles for the end user to choose from, which that end user ultimately can make his own through customization (i.e. bumper stickers or rims for cars; combinations and fit for clothes).

Our marketing therefore is done not only in print, online, etc. but every time a dolphin appears on an ankle or a sleeve is rolled up. [In fact, while sitting in Brooklyn writing this, a bartender and I got in a discussion about where we had our work done, and the relative merits of one shop up the street versus one across town]. So ultimately, the choice regarding the tattoo cannot be solely up to the end user if a shop is interested in being known for the quality and integrity of its art, as opposed to just a place to get tattooed.

Based on the high quality of artists featured in this magazine and the work that is displayed by our readers every month in submissions and from conventions, I have to believe that our readers are not persons who casually get tattooed because they are in Cancun or lose their favorite goldfish. It seems to me that most of our audience, whether professionals, aficionados or admirers, aim higher in the stratosphere toward elitism as far as shops go. I have to think that just getting tattooed isn't the goal; rather it is meaningful, high-quality body art that is the aim of both the customer and the artist. I have never gone to a professional

shop and been encouraged to pick out of a flash book and get it stenciled on. A high-end shop usually prefers to have you come back after you know what you want and the artists can work on it with you to make the art work not only for the customer, but also for the artist.

Of course this can cause conflict—for example, a friend of mine is a hairdresser at an expensive salon in New York. When customers want her to do something to their heads that she thinks is wrong, she gives them the version that she thinks works best or refers the customers elsewhere if they won't accept the variation. Of course, a bad hair cut is temporary; bad ink is forever, and the artist who acquiesces also has to live with art being attributed to him or her until the ink or memory fades.

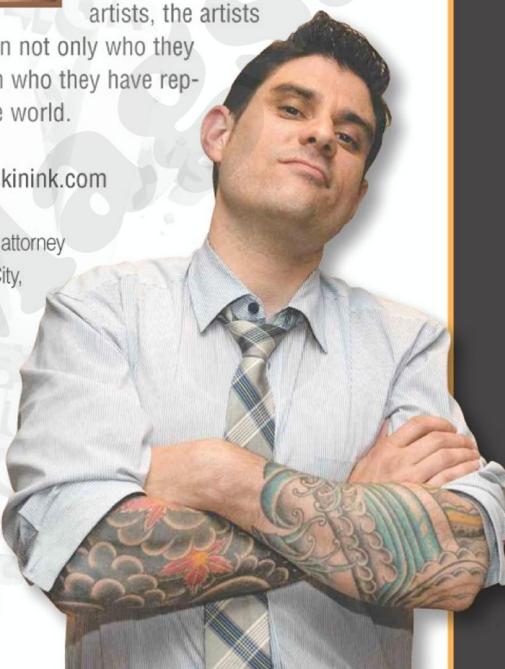
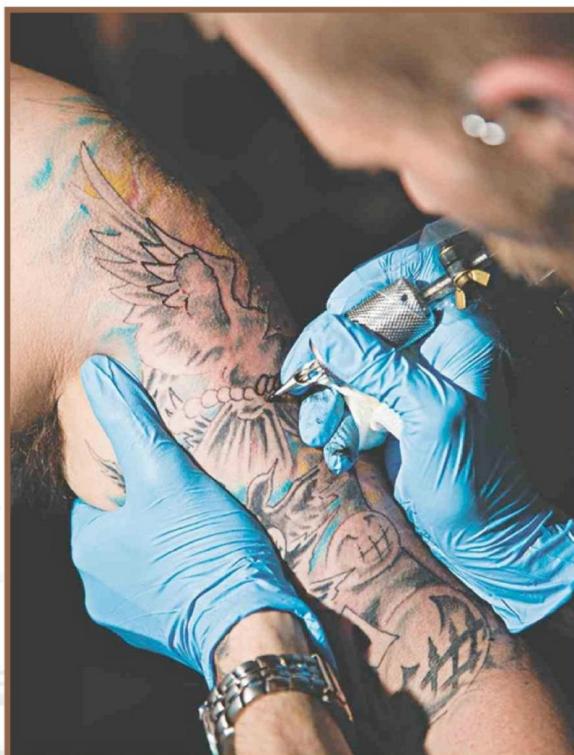
As living, breathing, speaking canvases, we represent the artists that have tattooed us, as much as the art represents to us whatever it meant when the artist did the tattooing. Therefore, just as customers have to be selective in their artists, the artists

have to be selective in not only who they market to, but also in who they have representing them in the world.

Email K.S. at TJ@skinink.com

K.S. O'Donoghue is an attorney with offices in New York City, who also runs tattoolaw.com, which was started to work with tattoo shop owners and artists in New York on legal issues.

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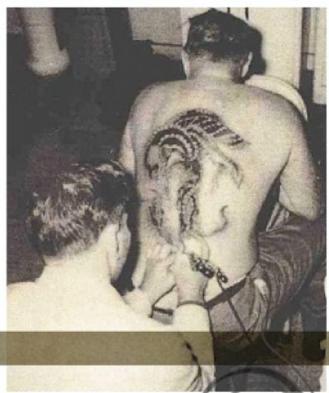
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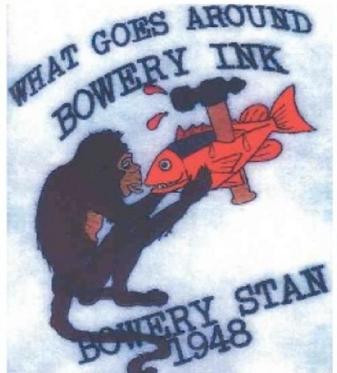
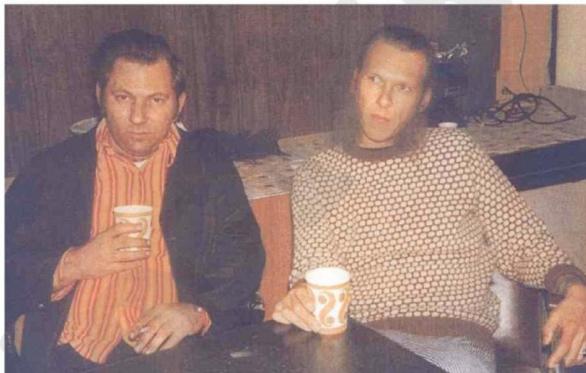
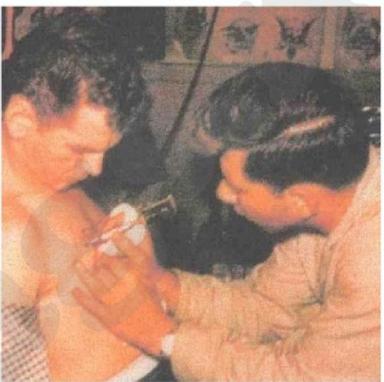
CONVERSATIONS with BOWERY STAN

By Barbara Pavone



...there weren't that many people getting tattooed when I started out. Everyone looked down on it and they tried to put us out- but we fought back.

-Bowery Stan Moskowitz



THE ROOTS

From his Russian and Siberian ancestry to the start of his tattoo career in his father's Bowery barbershop, to his children's reaction to ink- Bowery Stan talks about the people and places that made (and make) him the legendary artist he is today.

BP: First off, where were you born?

SM: I was born in Brooklyn; my grandfather owned a house there. I was born right on the top floor. I wasn't born in a hospital; I was born in a house. That's the way it was then. 22 Amboy Street. Real terrific neighborhood [with] people from Europe mostly. Nice, quiet, friendly neighborhood.

Stan's family album.

**Was your family originally from Europe?**

One grandmother, she was from the Bering Sea, [from] Chukotski in Russia ... Right across from Alaska. She was part Inuit and part Russian. My grandfather, who married her, was a soldier from somewhere in Russia or Poland. They never knew which was Russia, Poland or anything; they were always fighting there. I don't know how he got way to that part of the country, but then he brought her back to somewhere

in Russia.

My other grandmother, father's side, she was born in Siberia. And then my other grandfather, he was a soldier too and they ended up in the Ukraine. There wasn't too many things they could do, there was no jobs, they were all farmers.

They got over to America and were all here already in 1918.

Tell me about your father, the owner of the barbershop where you started tattooing.

He was a machinist, but he damaged his hand, and it was dirty, so he figured he'd go to barber school and learn to be a barber. It was cleaner, you know?

He went down to Chinatown, to the Bowery, and he rented a place down in the basement.

Those days it was like \$15 a month for a store, maybe \$10 a month. No air, no sunshine, but he had a few barbers working down in the basement.

When he first got there, there were other barbers there and they didn't like the idea, meanwhile he was way down in the basement. No heat; he had a kerosene stove. That's probably what killed him. Anyway, they used to put things in his lock and so he couldn't open up his store. They kept doing that, so he had to break the locks each time. So one day he got them. They were down there and he came down

with a baseball bat and he put them both in the hospital, damn near killed them. They never did that again.

In around 1948 he moved up into 4 Bowery. At least there was some light coming through ... But he still didn't have heat, he still had that kerosene stove.

What was it like being a kid in that basement barbershop?

Being down in the basement over there where the rats are, catacombs all over New York was full of rats, I

remember I was a little kid and this guy Kupo - tattooed all over his head, face, and in those days nobody did that, but he had it. I'd go to the bathroom and I'd see him sitting in the darkness, feeding the rats milk and bread (laughs). So odd for a little kid to see that. I never forgot it.

So tattooing was going on in the barbershop regularly, is that right?

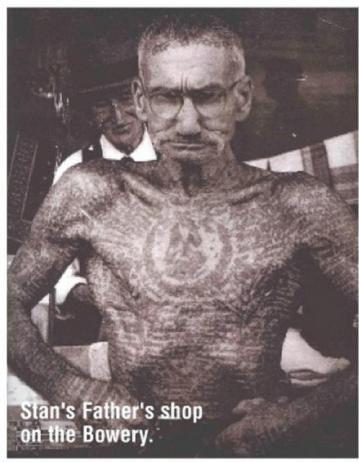
When [my father] moved up on top, Charlie Wagner didn't like some tattooers that he used to rent a little booth in the back of the barbershop to. That was a common thing: at the back of a barbershop there would be a booth and tattooers would rent it. Half the time they didn't pay, so Charlie says, 'I'll teach you how to tattoo,' so my father said 'okay.'

Sometimes a guy would come in for a haircut or a shave and they were all drunk, alcoholics, so they'd fall asleep. My father let them stay in the chair and he'd go tattoo a couple of guys, come back and finish the haircut or shave. It was laughable.

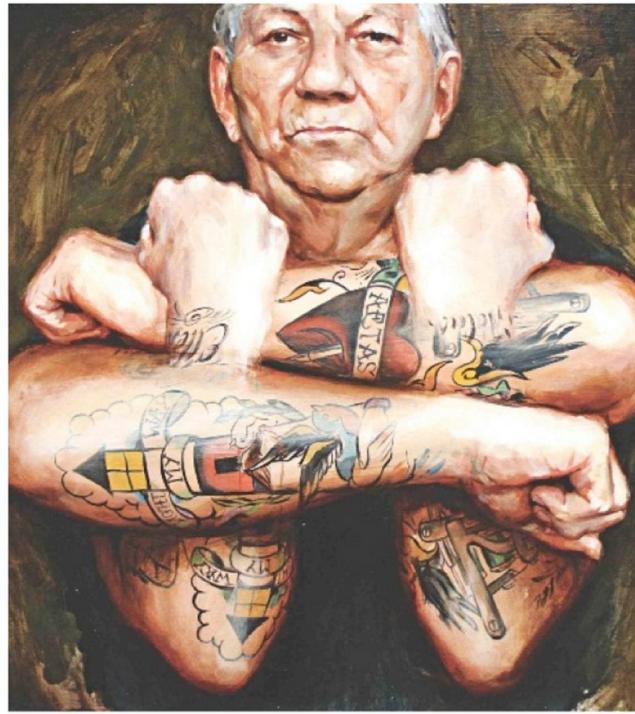
And you started tattooing at the shop too, right?

I didn't like school. I was in the 5th grade; the school was going downhill ... I ran away with a few guys to the South. When we got there, it was raining and cold, mud on the side of the road like clay, and we were stranded in the South and we got locked up. We were locked up for like three weeks ... My father finally sent the fare, he was teaching me a real lesson not to do that.

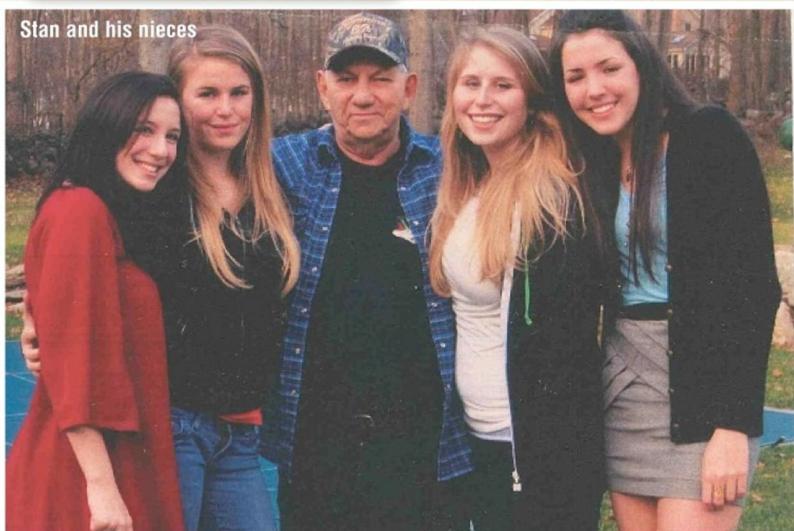
When I got back, Jonesy said to my father, 'We'll teach him how to tattoo, so we'll keep an eye on him.' From that time on, they'd bring in these derelicts and guys that were drunk and I'd practice on them. And I never stopped, till now (laughs).



Stan's Father's shop on the Bowery.



Portrait by Shawn Barber



How did your family react when you decided to keep tattooing full-time?

They never thought anything about anything. These were European people that liked to work. All they knew was working, day and night, and I was trained that way. That's how come I could stay with any young guy and maybe outlast him too. [I was] around 14/15

and already full-time tattooing.

Were your kids ever drawn to tattooing?

Actually, my brother's son is a tattoo artist, but my son didn't go for it. He never came around to look it over. Never asked me, never told me.

20 years my daughter was asking me for a tattoo. I was working up in Maine and when I came back she wanted this tattoo, so I put one on her. And I put another one recently, she was down for vacation, I put one on my granddaughter. They only did it because I tattoo.

What were their tattoos?

I put some roses in the back, you know with the girls. It goes in fads, tattooing. Start getting it on the back, one sees it - you don't have to say it but, 'monkey see, monkey do' (laughs).

Tattooing Now and Then

At the end of World War II, before tattoo shops sprang up all over Manhattan and before downtown was a place to raise a family, Bowery Stan Moskowitz started tattooing out of a booth in his father's barber shop in Chinatown. He was twelve years old. Local drunks and bums, outcasts and soldiers who were passing through were just some of the characters he tattooed in those early days. Stan, along with his father and his partners, William "Jonesy" Jones and Charles Wagner, helped to shape the tattoo business as we know it today—from pioneering new machines to fighting to keep tattooing legal when it came under attack. This time we talked about today's industry and how things have changed.

Samantha Paul:
How do you think mainstream popularity hurt or helped the tattoo business?

Bowery Stan: Well, it can't hurt. The more stories you hear about tattooing, the more people there are that are getting tattooed. It's a business now. Thirty years ago, it was a business too, but there were very few guys and they didn't want to cut up the pie. It was looked down upon. People didn't like tattoos. Only criminals and sailors had them.

Now it's caught on and everyone wants to be a supplier. Everyone wants to be a big shot. They've got a lot of skill, these guys. They travel. Every week or weekend there's a convention somewhere. Every town has got a couple of tattooers. There's a huge network. Years ago, there was hardly anybody. The guys loved tattooing, but they weren't the artists of today. These guys are unreal, terrific. Mostly they're terrific people too, the greatest people I've ever seen. Not all of them, but most.

There's no mystery now. Years ago, it was a different story. Half the time you had to fight instead

of tattooing. You couldn't really make that much money.

Do you think in some ways the changes are good and in some ways bad?

It can't be bad. People are paying their bills and living a good life. They're artists. Artists always had their own lifestyle and now they've found the tattoo machine.

Years ago, making machines, you had a few guys. I knew Jonesy. Jonesy didn't eat steak. He didn't want to be rich. He sold you more than you bought, but nobody does that now. I don't know how much respect Jonesy got because no one knew him. But he was the linchpin, a real dynamo.

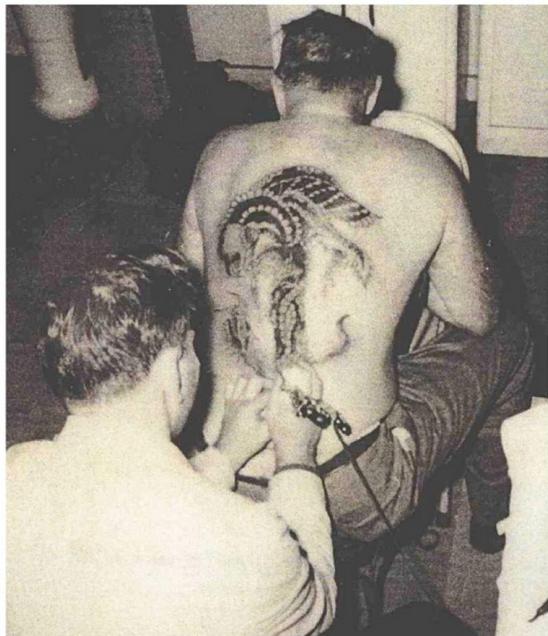
The artists today like to do work, but what it comes down to is money. They go traveling. They have to pay for their airfare, a booth, a room. And when they go to some places, they don't even earn enough to cover that. But in general I think the more notoriety, the better for the tattoo business.

Did you ever think tattooing would get this big?

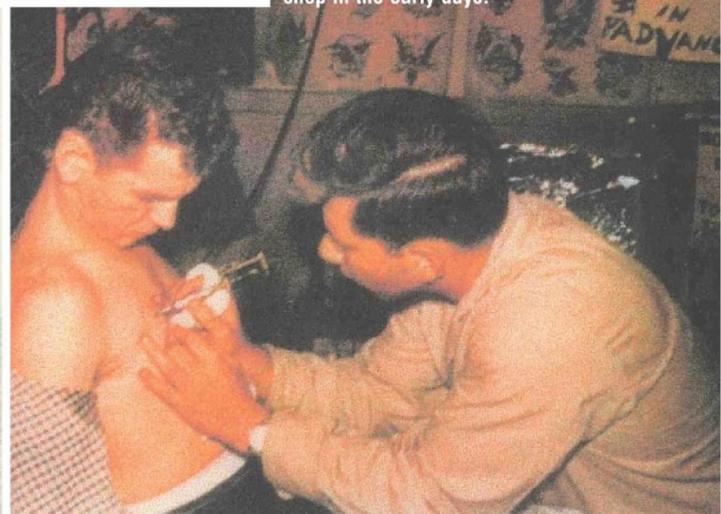
Not really, because there weren't that many people getting tattooed when I started out. Everyone looked down on it and they tried to put us out, but we fought back.

Do you think in some ways the business was better when it was a lot more of a secret society?

Whoever was in it didn't have the competition, of course. It was like, if you made the only refrigerator and had a good product,



Stan tattooing at his father's shop in the early days.



everyone would buy it. Now you have thousands of people making everything—ink, machines. If you're an artist putting tattoos on, or an artist making a refrigerator, you do well if the brand is good.

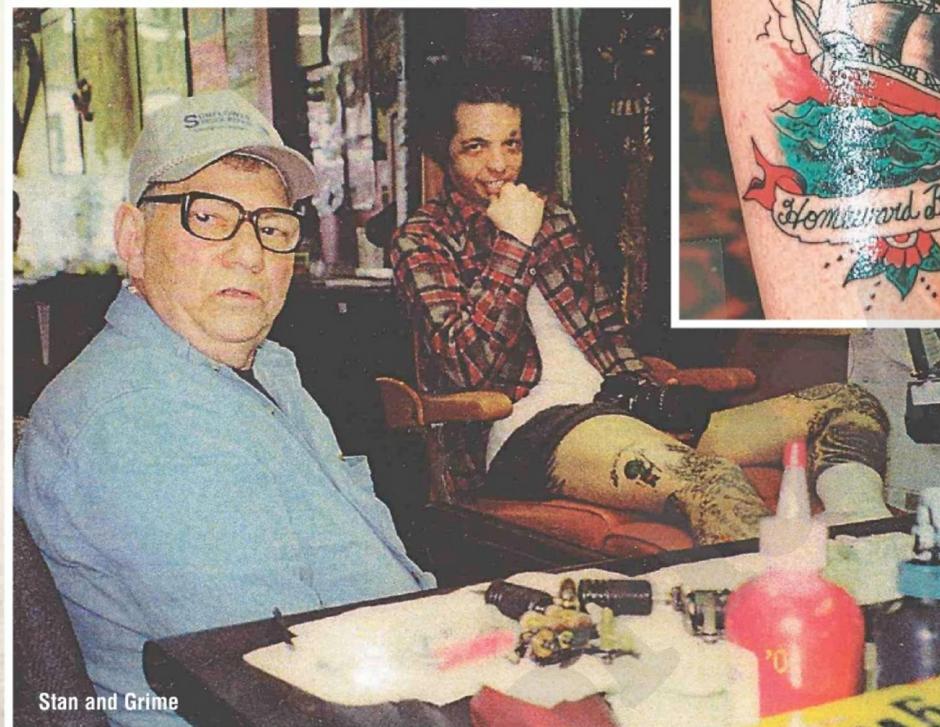
How do you feel about your contributions to tattooing? What are you proud of?

I'm proud of the fact that they tried to kick us out and I stood my ground. They tried to take us out of New York, the greatest place to tattoo. We made one move into Long Island, and they tried to take us out there, but that was it. We stood our ground and we beat them. All the other tattoo guys made a run for it. We stood there and that's how we contributed to tattooing.

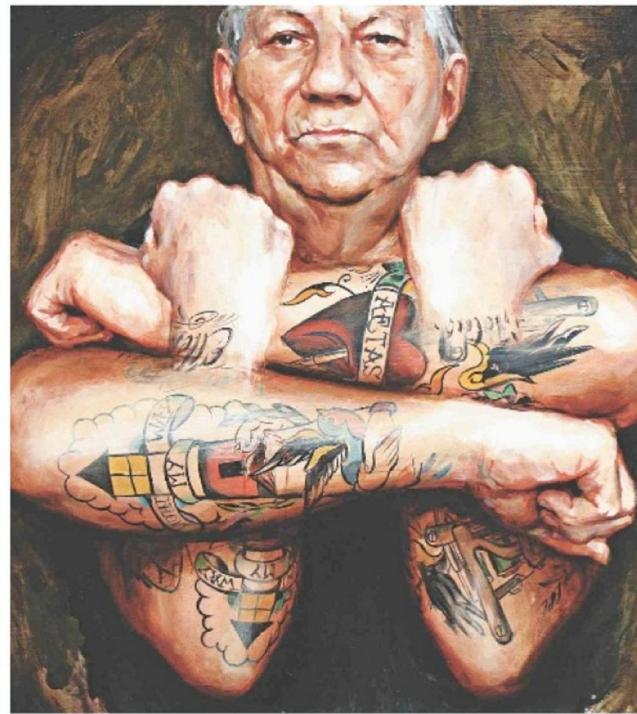
Now, it's different. No one is going anywhere. They're going to fight tooth and nail. It's all about power, and tattoo artists are more powerful than most people think.



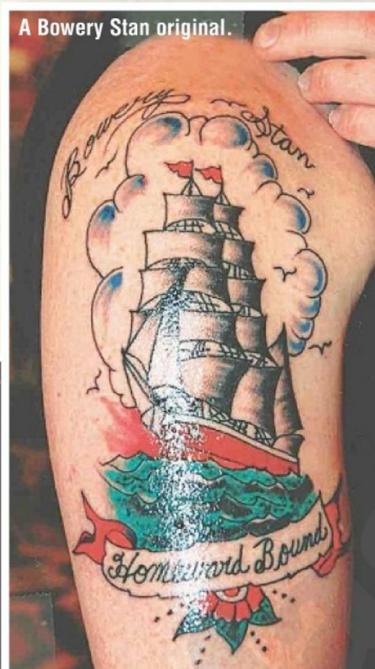
Tattooing at a convention.



Stan and Grime



Portrait by Shawn Barber



A Bowery Stan original.

What has kept you in the business?

You're working for yourself. There's no one on your back and you can pay your bills and live like a human being. So I love it. I had some other jobs when I was younger. I was a tile man and I'd work all day for these guys. You did get paid eventually, but you had to wait. They'd screw you around. I always got twice as much because I could outlast anyone when it came to stamina. I come from that type of people. We could work day and night.

Same with tattooing—no such things as vacations or slacking off. I was faster than most. Of course, there are some who probably could stick with me now. I'm almost eighty. I always worked hard and I enjoyed it. It was just a way of life and work and it was simple.

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TATTOOER'S POV with NATE BEAVERS



Photo Mary D'Aloisio



Hopefully some of what I have talked about will help those of you out there who desire to become the very best. I am right there with you, trying to do the same.

-Nate Beavers



Contact Nate at tatpov@skinink.com

TATTOOER'S POV with NATE BEAVERS

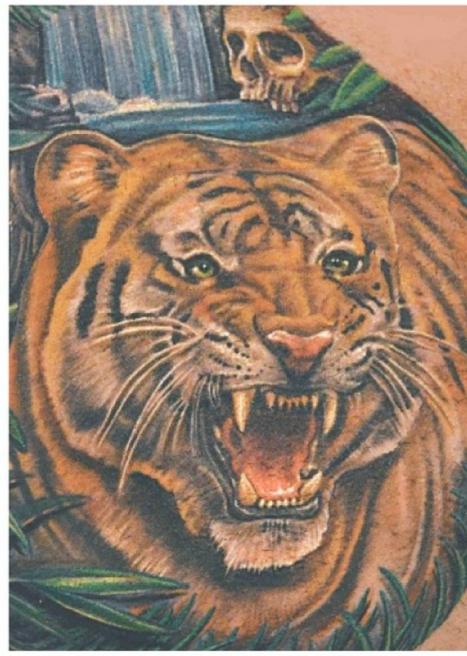
Portrait Prep

I am excited to have the chance to offer some friendly advice on different techniques of tattooing. There are so many things that are relative to making a tattoo amazing. I will touch on subjects that I think are relevant to enhancing the look and overall feel of the tattoos that you create. I would like to start by explaining the foundations or beginning processes that I go through before tattooing.

The first step should always be a consultation with the client. Try to gather as much information as you can about the collector, as a person, as well as the image ideas that they have in mind. I mostly tattoo full-color portraits of people and pets, so I will be discussing my strategy for those types of tattoos first. For example, if someone comes to you with an idea for a por-

back to the point where things went wrong. The program makes it easy to scan sketches and add them to a photo. It's just cut and paste. You could print out what you have pieced together in the program and then make revisions by hand.

The use of a light box and tracing paper comes in handy to make a line-work based copy of the image. I like to repeat the process several times and use a lot of the tools to transform the image into something unusual. Perspective can be changed up and warped using editing tools. I also encourage other artists to photograph references on their own to be used for tattooing. It is easy to turn portrait images into decaying zombies, vampires and other creatures. If you have a human skull model to photograph, you can match the position of the portrait image. It is



trait of their loved one, find out everything you can about the person they plan on having immortalized on their body.

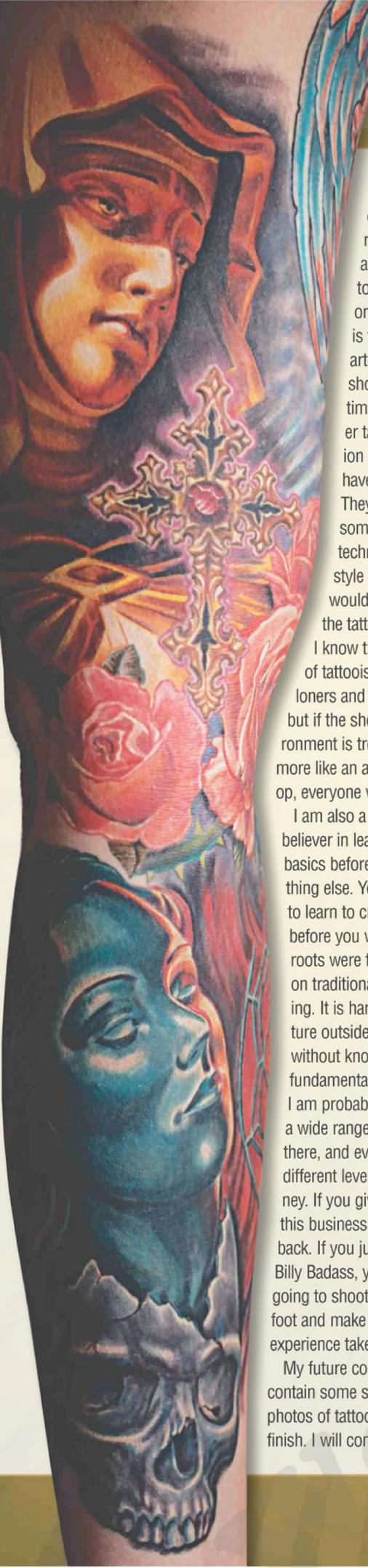
Maybe they are into music. If so, what genre of music is a favorite? If the subject is all about heavy metal, then you can incorporate other images such as skulls, fire, lightning, etc. This will give you color scheme options that were not available in the original photo. You can add some glowing yellow and orange highlights from the fire reflecting on the side of the face. There would also be the possibility of a mint green or light blue shadowed area.

You can practice adding these colors to a photograph using editing software such as Photoshop. There are some awesome online tutorials that help minimize the learning curve. It's easy to use the airbrush tool to paint on top of an otherwise boring picture. No more dragging out the old art box anymore: you can play with changing hues, color balance, even vibrance and saturation. If you don't like what you see, just follow the history

easy to adjust the scale and angle of the skull to overlay on top of the picture. Then, just use the eraser tool to make areas of the image appear to have skeletal features.

I have an example here of a tattoo that I did of a grim reaper girl. I used an old photo of Joan Crawford as the basis of the image. I then matched up a skull reference and made half her face look skeletal. Then, I printed the image out and sketched a cloak on with prismacolor pencil. If your output is dark, then a lighter colored pencil works well, and vice versa. I traced the stencil for the tattoo directly off the copy that I printed out. A second stencil for the halo went in the background. I used reference of an old rosette window. It is good practice to search outside of Internet search engines for obscure and out-of-print reference material. I like to use old, screen-printed poster art sometimes for color scheme references. Those posters are limited to a few colors, so the combos are usually very well planned out and can give you an idea of how to separate images

I mostly tattoo full-color portraits of people and pets, so I will be discussing my strategy for those types of tattoos first.



in a piece.

I think one of the best resources that a tattooist of today has at his or her disposal is the group of artists within the shop. Take the time to get another tattooer's opinion on what you have done.

They might have some insight on a technique or style tip that would make the tattoo better.

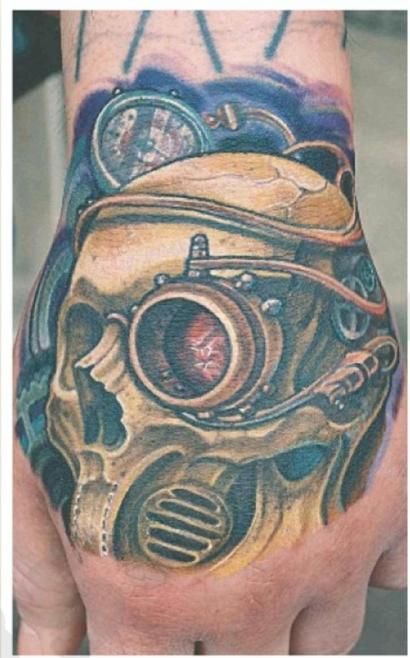
I know that a lot of tattooists are loners and rebels, but if the shop environment is treated more like an artists' coop, everyone wins.

I am also a firm believer in learning the basics before anything else. You have to learn to crawl before you walk. My roots were founded on traditional tattooing. It is hard to venture outside the box without knowledge of the fundamentals. I know that I am probably speaking to a wide range of artists out there, and everyone is at a different level in their journey. If you give respect in this business you will get it back. If you jump in this like Billy Badass, you are only going to shoot yourself in the foot and make your learning experience take even longer.

My future columns will contain some step-by-step photos of tattoos from start to finish. I will concentrate on

only one tattoo at a time. But before starting such a venture, I felt like I had to take the time to give some advice and insight into my thoughts. I encourage readers to write in if they have any serious tattoo questions. I will try to answer them to the best of my knowledge. I will not be touching on machine building or tuning. I leave that to the machine builders. I can explain how my machines are running as best I can for each tattoo that I talk about.

There is one thing that has remained the same for the last five years, my setup. My usual setup is this, one standard, long taper, curved fifteen magnum shader, one standard, long taper, semi loose nine round shader, and one bug pin seven liner. I try to start the tattoo with as little line work as possible at first. I fill the larger areas with the fifteen mag and don't worry about making things completely solid. By leaving things loose, I have the ability to go back into the color fields



with different shades and blends to make things darker or lighter. If I am going to have a mixed style piece that combines realism and traditional, I always use a loose nine round liner. I want the contrast of styles so the larger line weight helps make that possible.

I first started experimenting with combining styles a few years back. I added an old-school rose with a realistic color skull. I used some shadowing to pull the flat images off the more rounded skull. It is one of the hardest things to make work sometimes. It is difficult to mix two-dimensional images with more three-dimensional ones. It is good to play around with drawing over the top of reference printouts.

You get back what you put into tattooing. The more time you spend, the better you become. The hard part is deciding what areas you need to work on the most. Hopefully some of what I have talked about will help those of you out there who desire to become the very best. I am right there with you, trying to do the same.

Contact Nate at tatpov@skinink.com

TATTOOER'S POV with NATE BEAVERS

Putting Your Best Ink Forward

I have talked a lot about how I create the tattoos that I make and how I achieve certain effects on skin. This time I would like to talk to you about what to do after you have created your masterpieces.

The first step is to buy a good camera to capture the true likeness of the images you produce. Mobile uploads are cool for a quick sneak peek at your latest work, but the quality is not good enough for print or to place in your portfolio. By the way, I hope that if you are a serious tattoo maker that you

the necessary adjustments needed to take a nice photo. There are plenty of "photography for dummies"-type books available at a bookstore near you. I suggest taking some online tutorials as well to step up your game.

The best situation for taking a good photo of a fresh tattoo is taking it the next day, outdoors. I prefer taking it near dusk unless it is overcast. That way the sunlight is not as harsh. I always recommend taking healed photos of your tattoos to let the customer know what to expect after the fact. I don't think that fresh tattoo photos are a fair representation of the work that an artist does. I have seen tattoos that look solid when first done and then the healed version looks washed out and sketchy. The photos that I have included here are healed tattoos.

I take several shots of the tattoo from different angles. I then use Photoshop to place the images side by side so that the entire tattoo can be seen. I always like to black out the backgrounds so that there is nothing distracting the eye, and it also enhances the color. It is very easy to do this using the airbrush tool. If you shoot your photos against a

black background, it makes them even easier to edit. There are tools to help reduce glare and you can also adjust the exposure. Don't get crazy with the saturation adjustment or you will have a neon glowing tattoo that is so ridiculous your friends will laugh at you and call you names! haha...

Photoshop should be used sparingly to make minor adjustments, not to "fix" imperfections. So many tattooists out there have gone overboard with this software that it has put a stigma on using Photoshop at all. Just keep it simple and it will be cool. The more attractive your portfolio becomes, the more clients you will gain. Serious collectors do their research and choose an artist based on quality and skill level. We can only hope that this causes a domino effect and everyone catches on.

Once you have your snazzy new photos of your work, then what? The greatest promotional tool out there is the Internet. Finding the best sites to display your work will let people see it and know what you can do. You can be the greatest tattooist that ever walked the earth and it won't amount to a hill of beans if nobody knows it. Don't be afraid to jump in and get your photos out there.



I always recommend taking healed photos of your tattoos to let the customer know what to expect after the fact.

have a portfolio! I went in a shop recently and asked to see a portfolio and the response I got was, "I have three websites." Well, needless to say, I walked out shaking my head, half dumbfounded and half pissed off that I was subjected to such nonsense.

Websites are a good way to showcase tattoos to the masses, but a nice hard copy is the most effective way to land a possible client who isn't aware of your skills.

There are many good digital SLR packages available. These package deals are a little pricey, but you are paying for quality and the bundle gives you more bang for your buck. I have a Nikon D90 and it is an excellent camera. You can find a field guide to help you with troubleshooting and making





So, what site or sites are the best to use? I can only tell you what I use and it is my opinion on the matter. A “no brainer” is Facebook.com. So many FB addicts are out there reading the darn news feed that it makes for an excellent place to share your work. It has pretty much replaced Myspace and any other social network out there, but if you are a tattooist you need to reach the collectors. The best site I have found to help reach that target audience is TattooNow.com. The site is the brainchild of Gabe Ripley. He has been a wizard of the computer world since the age of seven. When he first started getting tattooed he quickly realized what everyone eventually knows: “Good tattoos aren’t cheap and cheap tattoos aren’t good.” His solution was the creation of the site to help “attract, educate, promote and interact with the tattoo community.” TattooNow powers over one hundred tattoo artists, studios and convention sites worldwide. It has a great team behind it and is lucky to have some amazing people working hard to make it function. I can say that a huge percent of all my tattoo-related inquiries come from this site.

I also highly suggest that artists who are trying to improve on their abilities attend conventions that offer educational seminars. The Tattoo Gathering, which is also made possible via TattooNow, is one of the best venues for tattoo and art technique instruction available. Some of the top industry tattooists take part in educational activities and seminars over a four-day span. Hell City Tattoo Fest is one of my favorite conventions to attend as well. Nothing but the best of the best at that show. Durb has always gone above and beyond to make sure that there are a variety of industry-related activities and informational seminars available to help make better tattooers.

There are so many mind blowing tattooers out there that don't get enough credit where credit is due. It is simply because they don't take the initiative to share their works with the tattoo community. In this day and age, the Internet is crucial in connecting with future clients. Hopefully we as a whole can educate the public

to the point that good tattooing is recognized and appreciated for what it is. There have been many TV shows that showcase tattooing as a drama-filled circus of drunken buffoons trying to swindle every last dime from the masses to pay for their rock-star lifestyle. There are only a handful of documentaries and positive reinforcements that shine a light on the art form as a unique entity, with very serious and dedicated components. It's time to sink the mountainous ship of scratchers, cut-throats and overnight kitchen magicians. The only way to do that is through education, so get involved and don't just talk the talk, walk the walk!

I wanted to add one more thing. One of the major untapped outlets for self-promotion is

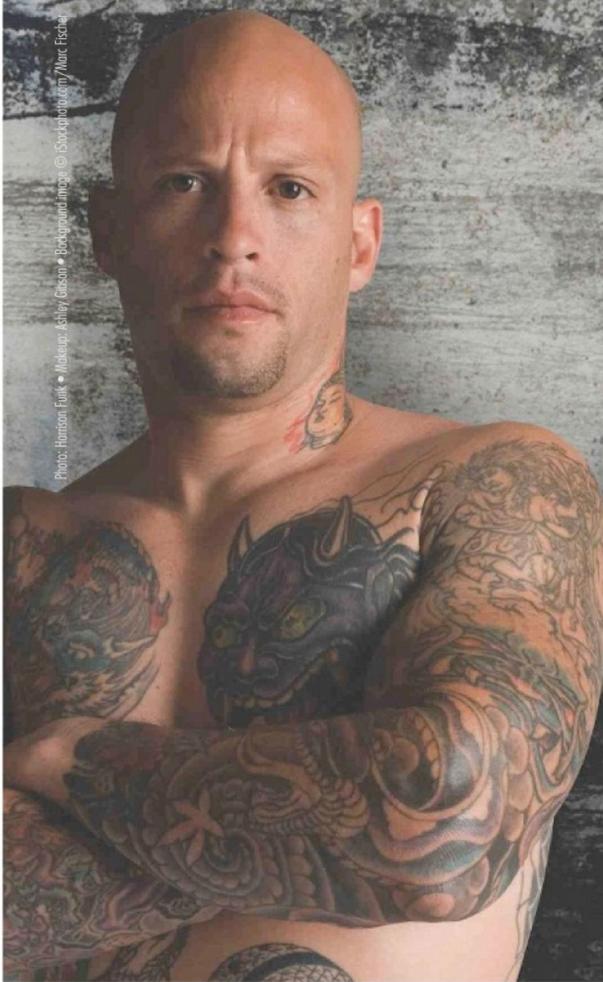


sending in photos of your tattoos to magazines such as this. Magazines reach a large fan base and help to give the artist recognition for his or her creativity. Many tattooists out there don't take the time to send in pictures of their best tattoos. Sometimes they may feel that their tattoos aren't good enough to be placed alongside fellow artists. I think that most readers of tattoo magazines enjoy seeing the growth of tattooers. There are many fans of established tattooists that have followed them from early on. Don't be discouraged if your photo doesn't grace the pages of your favorite read right away. Keep sending in your art and one day it will be published. After all, the squeaky wheel gets the grease!

Contact Nate at tatpov@skinink.com



Photo Mary D'Aloisio



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—AMI JAMES

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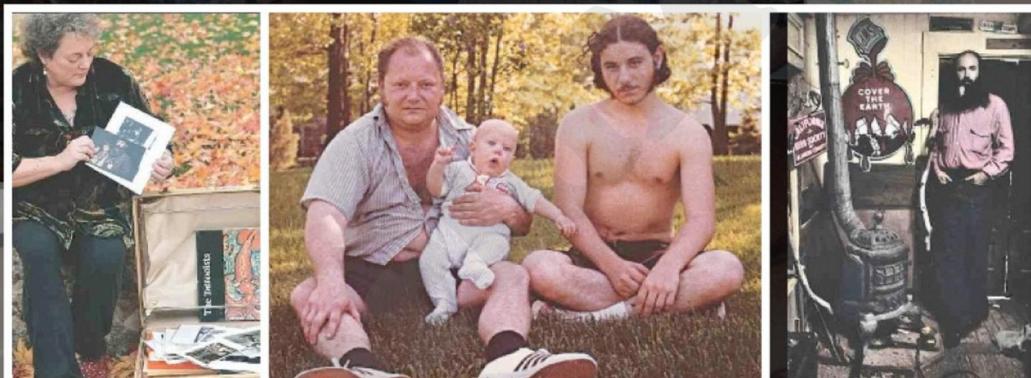
Photo: Drew Tuzinsky/www.drewtuzinsky.com

MARRED HISTORY with CLIFF WHITE



*I made Lyle (Tuttle) aware that he was scaring the f*** out of me. His reply was a stoic. "Oh hell. What did you want, to live forever?"*

-Cliff White



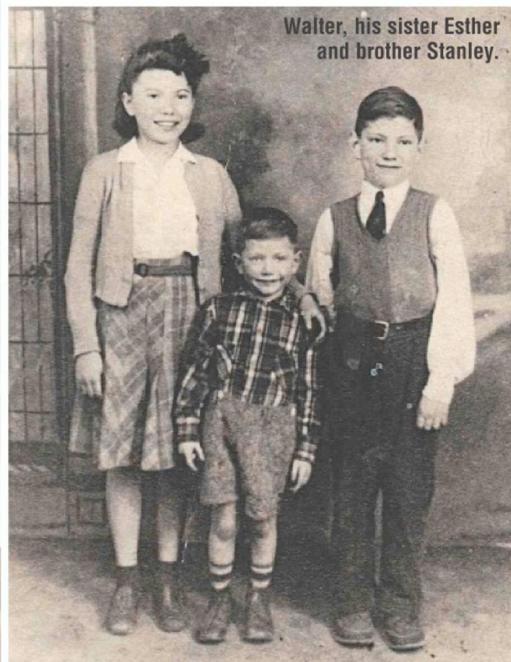
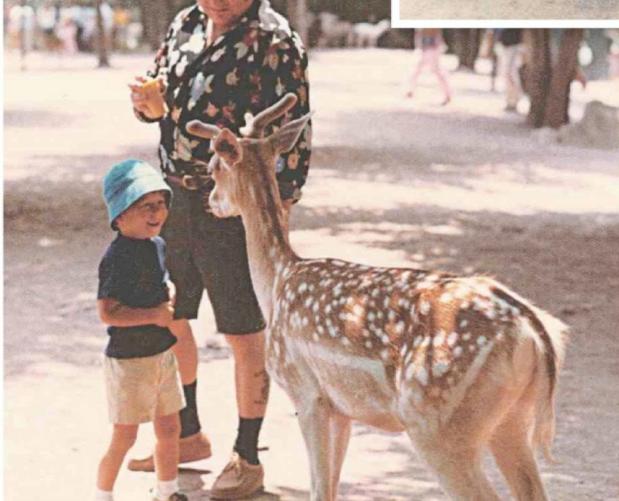
Doug Moskowitz's Last of the Bowery Scab Merchants

It was the old days of The Bowery, the Lower East Side, Chatham Square, where you could hear the familiar saying, "Hey buddy, can you spare a dime" or watch the bums drink Sneaky Pete. It was the time of war rations, soup kitchens and flop houses. This was the original "old school" when men were men and you settled your differences over a clenched fist. This was the time and place of the birth of the electric tattoo machine in America.

Professor Samuel O'Reilly took Thomas Edison's electric perforator pen, and with a few changes, patented the first electric tattoo machine. One of O'Reilly's students, Charlie Wagner, later took over the professor's shop upon O'Reilly's death.

Charlie tattooed for fifty years on the bowery. One of his friends, Willy Moskowitz, who had immigrated with his family as a boy from the Russian-Polish border, had a barber shop at 12 Bowery. It was a basement rental, dark and dingy. Around 1929, Willy started

Father and youngest son at a zoo, late 1970s.

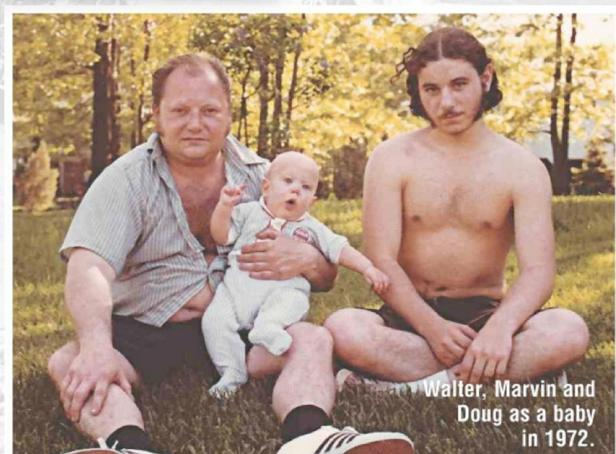


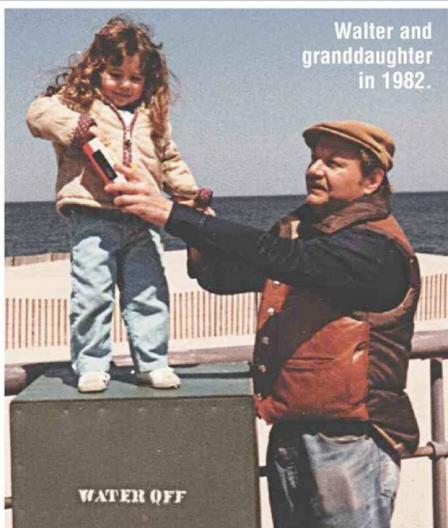
renting a small space to transient tattooers. Tattooing and barbering went well together, since both provided a meeting place for men. It has been estimated that many tattooers came and went, and Willy was a bit frustrated with them. Many of them had drug and alcohol problems and were not very reliable. At this point Willy moved his barber shop to 4 Bowery on the street level.

One day, Charlie Wagner struck up a conversation with his friend Willy, telling him to forget about bringing these types of guys around. He would teach Willy how to tattoo and help him with his business. Charlie explained that he had more work than he could handle. Thus was the beginning of the Moskowitz tattoo dynasty.

Willy began tattooing, and in between clients he would also do his barbering. There have been many stories of Willy cutting someone's hair or giving them a shave. When a tattoo client would venture in, Willy would simply lean his haircut client back in the chair, throw a hot towel on his face and tell him to relax as he went and did the tattoo.

This was the time when the





Walter and granddaughter in 1982.

WATER OFF

Bowery was also known as Skid Row, a place to which down-and-out people seemed to be drawn. It was common practice to see bums sleeping in the streets and pissing on the sidewalks. It was a place where burly men came to have a good time. It was a rough and tumble crowd, for sure.

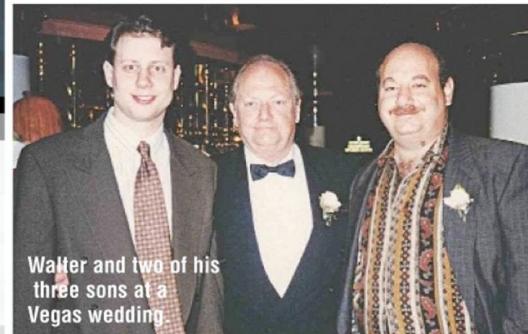
Before long, Willy was joined by his son-in-law Stanley Farber who was also tattooing at this time, and then Willy's oldest son Stanley. Walter Moskowitz, the youngest son of Willy, would hang around the shop. At the age of fifteen he would make his bones tattooing people like Little Eddie, who was a character that hung out at the local bar. Walter struck up a deal with Eddie. He bought him a bottle of Sneaky Pete, which was a strong, cheap wine. Little Eddie loved his bottle of wine and his free tattoos from Walter, and Walter got the experience he needed. This is how it was done back in those days.

Stanley and Walter would bang out tattoos left and right into the late night. They became known as the "Bowery Boys," and no one would mess with the two brothers, otherwise the straight razors and ball peen hammers would come out and they would get a good work-over.

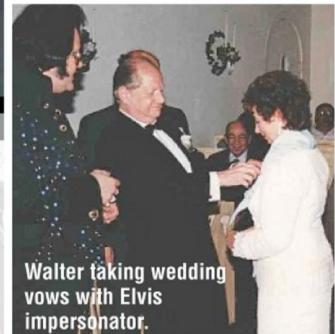
I remember visiting Stanley and Walter when they had relocated out to Long Island because of the New York City ban on tattooing. I would go there to buy dry pigment as they also had a tattoo supply business. Every time I went they sat me down and told me the old stories of the Bowery, how tough it was and all the fights. Stanley pointed out some old tattoo flash on the wall that had long been spattered with blood from an awful fight in the shop. These guys were the real deal. Later on, I purchased this flash and still have it in my collection. Much has been written about the Moskowitz tattoo dynasty, and much more will be written in the future. This I'm sure of.

All of this brings me to the reason I am writing this story, which is because of Walter's youngest son Doug. I recently purchased an audio book from Doug about the life and times of Walter Moskowitz. It's called *Last of the Bowery Scab Merchants*. When I listened to this, it brought me back to my younger days when I would go and visit Stanley and Walter, and they would tell me the old stories.

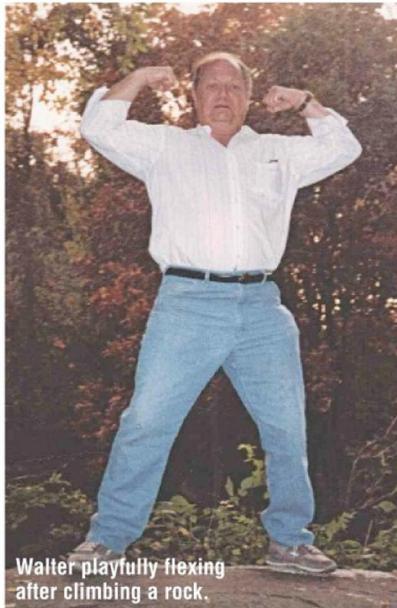
Doug was a fan of old-time radio, so this is how he recorded it, you can almost smell the tobacco, cheap wine and the scent of the green soap as you hear Walter recount the old days of how it was on the



Walter and two of his three sons at a Vegas wedding



Walter taking wedding vows with Elvis impersonator.



Walter playfully flexing after climbing a rock.

Bowery during those hard times, from World War II to Elvis, and to wise guys coming into the shop. The project also touches on the amazing soft side of Walter. This is a must-have audio book for any tattoo collector or tattoo artist. It brings you back to patriotic America, and days of a good Brooklyn egg cream. It made me realize how lucky I was to have met Walter and Stanley and hear their stories first-hand.

Walter was a wonderful husband and family man. He left work at work, and once home he was the ultimate family man. He would sometimes call home on a Friday night and tell everyone they had to stay up and that he had a surprise for them. He would stop, pick up some Chinese take-out, and would bring his lovely wife Rochelle a gift.

Walter's oldest son Marvin started hanging around the tattoo shop at the age of five, sometimes hiding in the back seat of his dad's car so he could go to work with him. Marvin eventually learned how to tattoo. You can find Marvin at Top Hat Tattoo in Rocky Point, Long Island, still doing his style of the Bowery tradition.

Walter had a total of four children—Marvin, Steven, Wendy and Doug, who spent four years recording conversations with his dad to put out this fantastic audio book.

Doug unknowingly started this project when he asked his dad if he could record something on his computer, just so Doug had his dad's voice recorded forever. This eventually turned into a full-force project. Walter was later diagnosed with lymphoma. Doug and his dad had spoken of putting the old stories on an audio book for all to enjoy, and it also took the family's mind a bit off of Walter's terrible illness.

I must warn you that this audio book is real reality told just like it happened, and it's for mature audiences. It was so nice to hear Walter's voice. He just had such a way of telling you a story. It made you feel like you were right there next to him as it happened.

Walter's dad Willy has long since passed away, as did Stanley Farber. Walter passed away from his illness in 2007. Stanley is still tattooing and is at many conventions, and Marvin is still going strong tattooing. And though Samuel O'Reilly and Charlie Wagner are long dead, the Moskowitz dynasty is still alive and well.

If anyone is interested in purchasing this audiobook, it is available at www.scabmerchant.com, www.amazon.com or at www.book-mistress.com and a portion of the proceeds goes to a lymphoma research charity.

MEET THE FINALISTS OF THE SKIN&INK WIN **\$500.00** TOWARDS YOUR **DREAM TATTOO CONTEST II**

Once again we were overwhelmed and very encouraged by the response to our call for entries to our Dream Tattoo Contest. For the second year in a row selecting four finalists was a nearly impossible job, as so many of the letters we read were worthy and deserving of the grand prize. We want to thank everyone who entered the contest and shared their personal stories with us.

From here the job of selecting the winner of the *Skin&Ink Win \$500.00 Towards Your Dream Tattoo Contest II* is in the hands of our readers. Below are our four finalists (in no particular order) and their Dream Tattoo stories. Please log on at Skinink.com and vote for the finalist you think is most deserving of winning \$500.00 towards their dream tattoo. Voting ends on May, 25 2012. Good luck to all of our finalists!

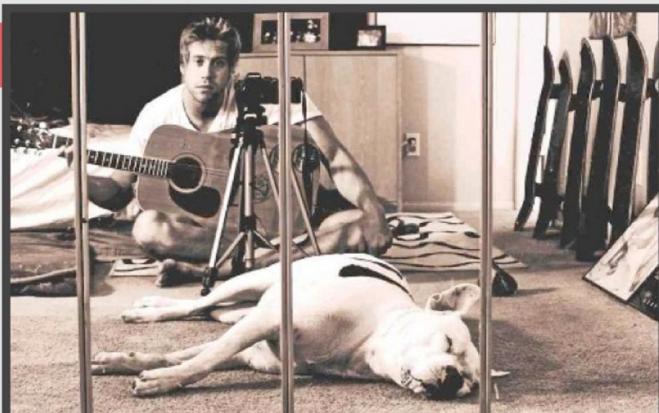
Finalist 1

I adopted an amazing American bulldog over eight years ago off Craigslist. Little did I know was how much I needed this dog at the point in time. I was between a rock and hard place when he discovered me and turned my frown upside down. He has blessed so many hearts and faces. Recently he has been diagnosed with a terminal illness, and the cost of medication is more than my rent each month. I love this dog so damn much and the time has come where I need to put him down so he can be at peace. I'm a 26-year-old grown man and I'm tearing up writing

this entry. As much as I love this dog, money is tight and I NEED to get ink for this dog so he can live with me forever.

Thanks for your time!

Gustav M Dunn
Tempe, AZ



Finalist 2

My parents were high school sweethearts; together since 16. They married at 18 with the blessing of my grandparents, and shortly after my dad joined the Navy they were moved to California. My dad was sent overseas for a year, and when he returned my parents decided to start a family— which is where I came into play. My mom always told me, “Hannah, you were created so that I could have a best friend. I needed someone to take my mind off your daddy while he was gone.” And I am indeed best friends with my mom to this day. When I was a little over a year old my dad was killed. My mom re-married a few years later and began her family again, but always kept my dad close to her heart. She wears his ring every day and keeps his photo around our home. We decorate his grave for different holidays, and decorated it with “Over the Hill” decorations this past year, as he would have turned 40. For the longest time, I have kept a photograph of my parents next to



my bed because it is a picture of true love. My dad, in full uniform, is lifting my mom off of the ground during a welcome home hug. My mom is crying and smiling; incredibly happy to have the love of her life home and my dad looks as though nothing could ever go wrong in their life together. To me, this picture is perfection. This picture is my inspiration for love. I have always wanted this photo tattooed on my side because my parents are my inspiration.

Hannah Klenotic
Indianapolis, IN

Finalist 3

My daughter Angelina, Jellyfish, will always be my inspiration. Angelina turned two in August 2008. Two months later she was diagnosed with Synovial cell sarcoma, cancerous tumors—the type of tumors that attack the joints, and are mainly found in the elderly. Previously to discovering the tumors, Angelina had multiple surgeries in her right leg to figure out why it just wasn't growing right.

Typical treatment for this type of cancer is amputation of the extremity. I wasn't willing to let my Jelly lose a piece of herself to cancer and she wasn't ready to give up. We found a great surgeon to figure out our other treatment options— chemotherapy, to try and minimize the growth and size of the tumors. That didn't work. It did however make Jelly very sick, and she became extremely frail.

Next step— radiation. After the first attempt of radiation, it didn't work. We were going to try one more bout of radiation, and, if it didn't work, then the leg must go. But she never gave up.

After the last round of radiation we were still testing positive. It was time to say goodbye to the leg. Every doctor on her medical board believed that would be the only way. But, our super surgeon believed if we gave her one more shot— going into the leg to start removing cancer engulfed tissue, she would be able to remove the remaining cancer as well.

In September 2011 Jelly had been cancer free for a year, and we have not one, but two legs. I have called Angelina “Jellyfish,” since she was a baby. She was so delicate and fragile, but packed such a “sting” and a fight for life— never afraid of predators or cancer. I would love to get a jellyfish tattooed on me. And I'd even like to add an angelfish with surgical or doctor gear on, representing doctor Ginger Holt, our super surgeon. I would like an artist like Jesse Smith of Loose Screw tattoo to create this work of art.



Melissa Alvarado
Springhill, TN

Finalist 4

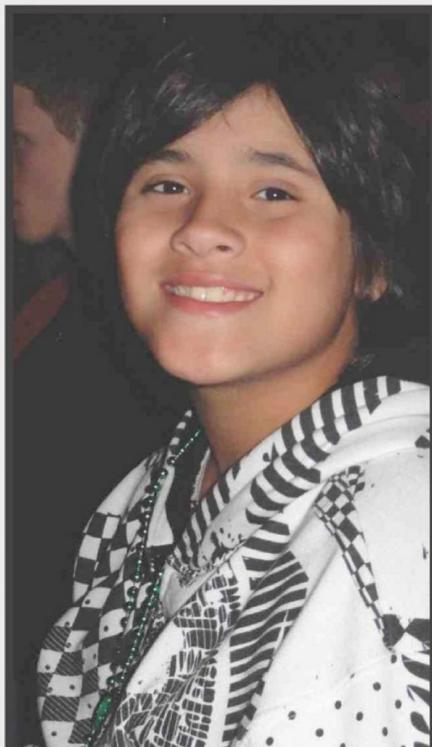
I have been collecting tattoos for about a decade, and for the past few years I have put more dedication and thought into everything that is inked on my body— it is my blessed canvas and it is forever. In life there are many ups, downs, twists and turns always making it a struggle to keep on moving forward. There is one solid foundation that has always been there giving me the courage to never give up and never forget how lucky I am to be a mother. He is my ten-year-old son, the key to my heart, Dakota.

I had just turned eighteen years old when I got pregnant with Dakota. At this time my life was spinning out of control in an abusive relationship with his biological father. After a few years of being a single mother I thought only love existed within Dakota's heart. Finally a special man named Jason came into our lives— taking on the role of husband and adoptive father.

We had everything going for our new family when the first tragic moment approached our life unexpectedly. We had lost a two-and-a-half-month old daughter and Dakota had lost his only sister due to sudden infant death syndrome. Life had taken a turn for the worse with not much hope to hold on to. Soon we began struggling with addiction problems and separation. If it were not for Dakota we all would have been lost from each other forever. He showed us how to forgive and rekindle our lost love. Dakota is the reason why we make it through all the hardships in life and he encourages us to be the parents we are intended to be.

For the special piece I have decided on a key intricately designed to match a heart lock tattoo I had previously designed for my heavenly passed angel, Kimimela. Her tattoo lies on my left forearm, as his will be on my right. This key symbolizes protection, and it will guide my spirit in the right direction.

There is a talented up-and-coming tattoo artist who works for Action Tattoo in Auburn, WA; her name is Whitney Fromm. Whitney is a detailed artist who does an amazing job in customizing realistic art. I have had the pleasure to work with her in the past and I am inspired to work with her again in the future.



Sincerely,
Nicole "Nikki" Cook
Kent, WA



Please log on at Skinink.com and vote for the finalist you think is most deserving of winning \$500.00 towards their dream tattoo.
Voting ends on May, 25 2012.



ARTIST SPOTLIGHT ON

I personally consider the "Lo-Brid" style a movement of tattooing that has collected inspiration from graffiti, tattoo, comic book and lowbrow art.

-Jesse Smith



I had the young confidence and I was quickly told that I didn't know anything. I had a rude awakening about color, values, composition and even shading...I failed a lot.

-Jared Peters



I've had ten people cry from me getting in their head while they're getting tattooed, and not from the tattooing.

-Carl Grace

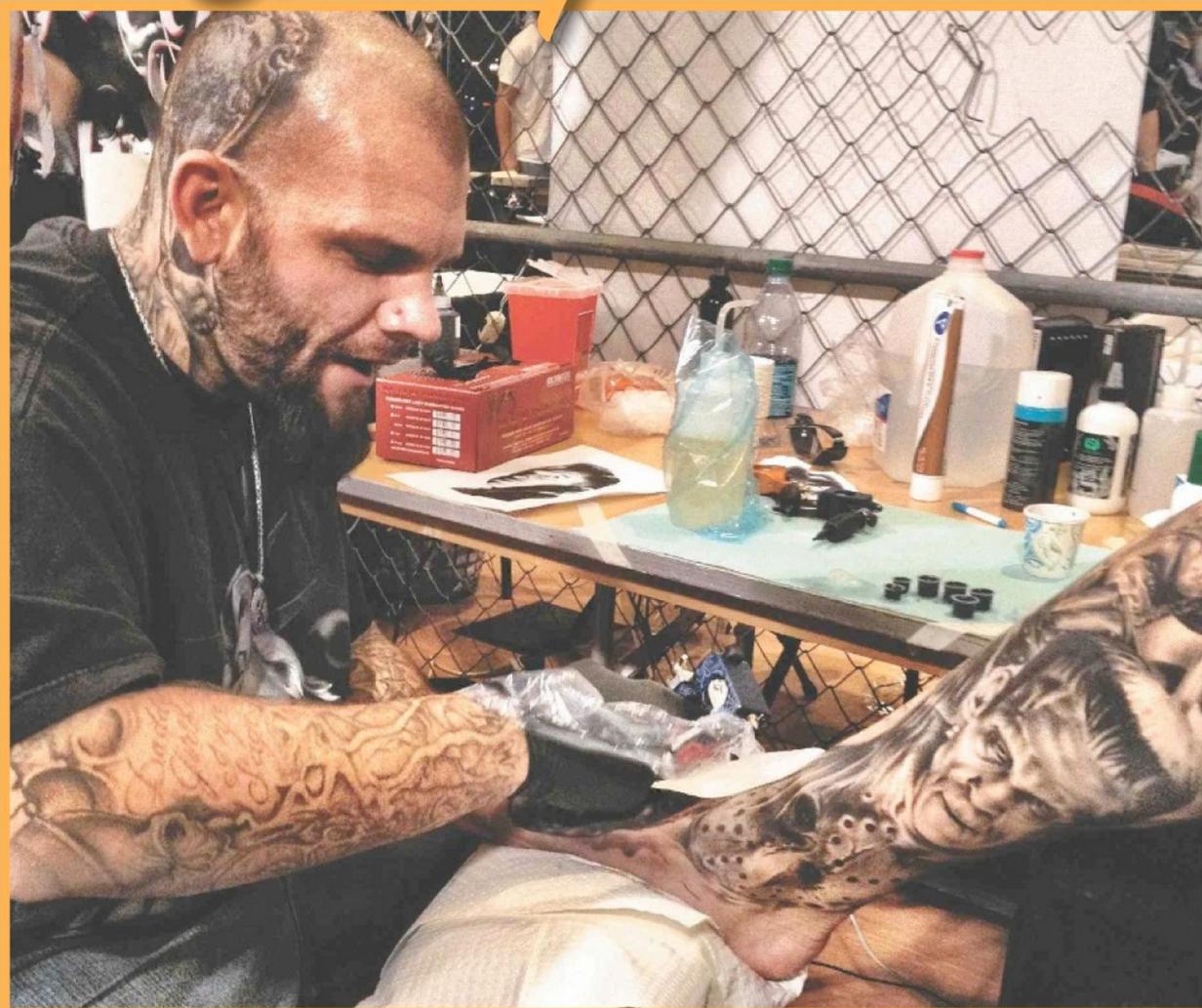




ARTIST SPOTLIGHT ON

Carl Grace

By Sam Paul



"I like talking to people. I've had ten people cry from me getting into their head while they're getting tattooed, and not from the tattooing."

To look at a tattoo done by Carl Grace is to look at a true work of art. His hauntingly realistic black-and-gray tattoos contain a level of detail and reflect a level of mastery that sometimes make it hard to believe that they were done on the skin with a tattoo machine. It is even harder to believe that Grace has only been tattooing professionally for three years. In those years, he has criss-crossed the country perfecting and honing his skills and making a name for himself in the tattoo industry. Last year, Grace traveled to twenty-eight shows. When he's not working the convention circuit, Grace divides his time between shops and coasts, working at The Painted Bird in Boston and now at a newly established shop, 7 Ink, in Las Vegas.

"I'm trying to catch up," says Grace, who has led a colorful life. He entered the tattoo industry in an unconventional way, receiving his first tattoo, three dots near his eye, mean-

ing "my crazy life," at sixteen, and learning to tattoo during a four-year jail sentence. "I was kind of a knucklehead as a kid," Grace says. "I grew up in foster care from age fourteen to eighteen. I was a ward of the court. If you met me now, you'd be like, 'This guy has definitely changed his life around one hundred percent.'"

In 1998, Grace got an apprenticeship in a small shop in Arcadia called Skin Graffix. After he had worked there for about a year, the shop closed and he went back to school at a junior college in his hometown of Pasadena, moonlighting in construction. "Tattooing was just kind of a hobby," he says. "I was tattooing my friends and stuff. I might have done ten a year. Then, I went to prison in 2004, and I tattooed all the time in there. I don't want to go into detail and make this an autobiography. I don't open up the book to many people. A lot of people in the industry frown upon it."



Regardless of any stigma that may exist within the industry about prison tattoos, there is a long tradition of black-and-gray style masters, notably Mark Mahoney and his fellow tattooers of the Shamrock Social Club, using prison-style techniques to achieve spectacular results. Carl Grace is quickly becoming one of those masters, and is constantly advancing, with no end in sight and plenty of plans for the future.

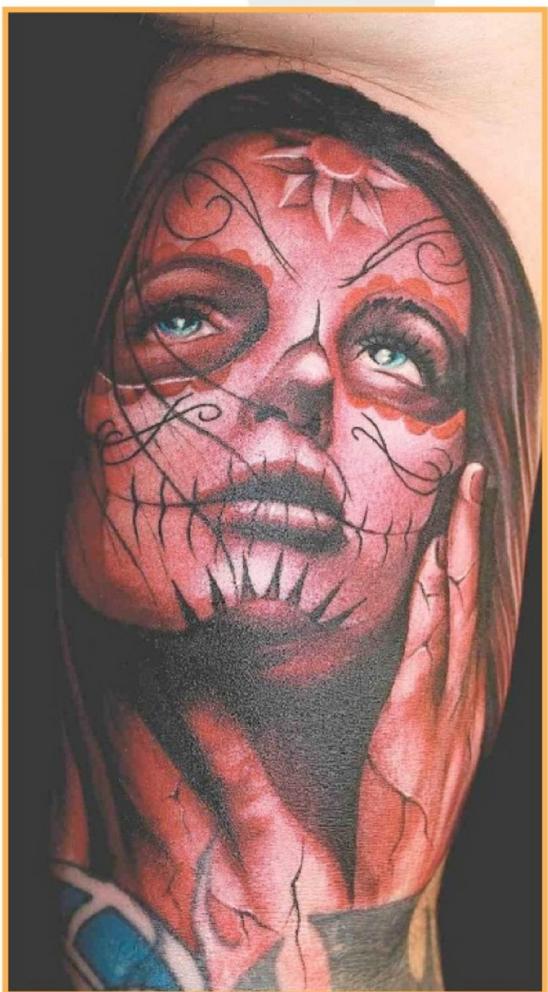
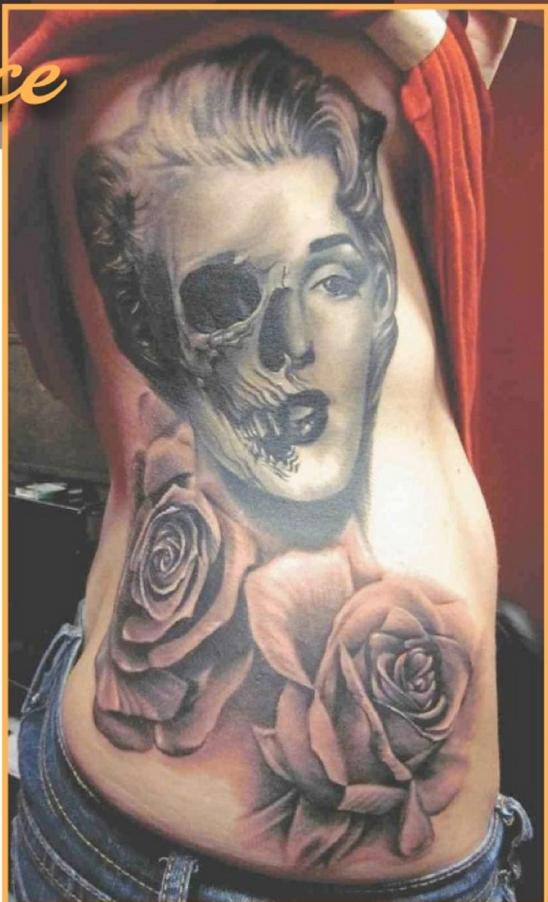
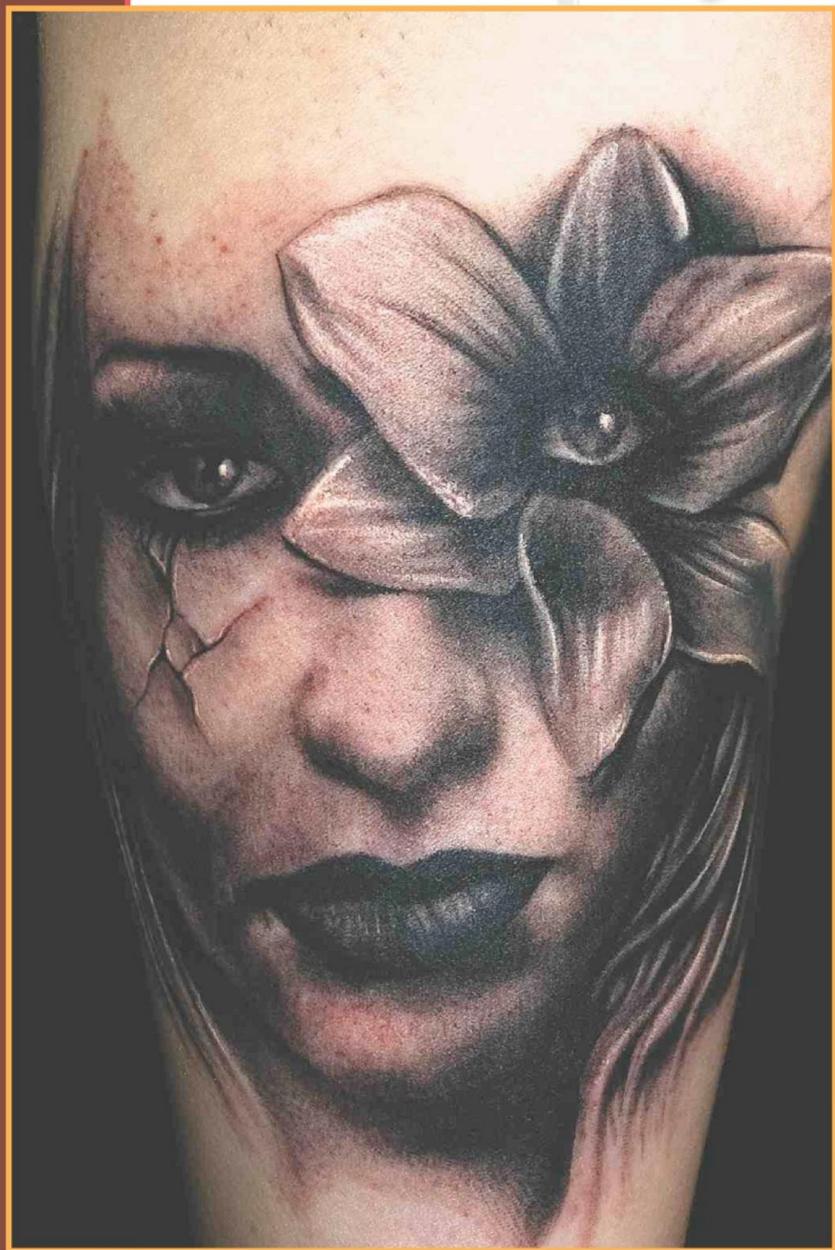
Beginning as more of a portrait artist, Grace became drawn to Christian imagery and statuary while visiting the Getty Villa in Malibu, CA. "To be honest, I was going there with my mother-in-law and father-in-law, and I wasn't excited about at all," Grace says. "But there's just something about ancient art. It's older than me. It just kind of speaks to me. It's mysterious."

Elements of Christian realism have become more and more apparent in Grace's work. He's done countless renditions of these statues and has devel-



ARTIST SPOTLIGHT ON

Carl Grace





oped a style that reflects their aesthetic. He hopes one day to go back to school to gain more knowledge about statuary and even to create his own. In addition to pursuing that classical line of art, Grace also has plans for more tattoo-oriented projects. In addition to two instructional DVDs he has already released, in the future Grace hopes to produce a third, a coffee-table-style book and a t-shirt line.

Tattooing allows Grace to pay homage to the art he loves, to make his own art, and to influence others with his inspiring story. "I'm a very sociable person; I like talking to people. I've had ten people cry from me getting into their head while they're getting tattooed, and not from the tattooing," Grace says. "I'm kind of like a therapist. Because of all the shit I've been through, I try to help. What other job in the world can I do and follow my passion? And travel the world? And get paid? I'm in Boston. I was in New Hampshire yesterday. I was just in Maine and New York and D.C., and I'm able to



work every day and pay for it. It's a blessing. I love it."

It is this love for the art, the profession and his clientele, combined with his work ethic and sizable talents that will ensure Grace will remain a fixture in the tattoo industry for some time to come.

Carl Grace

carlgrace.com

bigtattoos@gmail.com

(624) 456-0223



ARTIST SPOTLIGHT ON

Jared Peters

Article and photography by Mary D'Aloisio



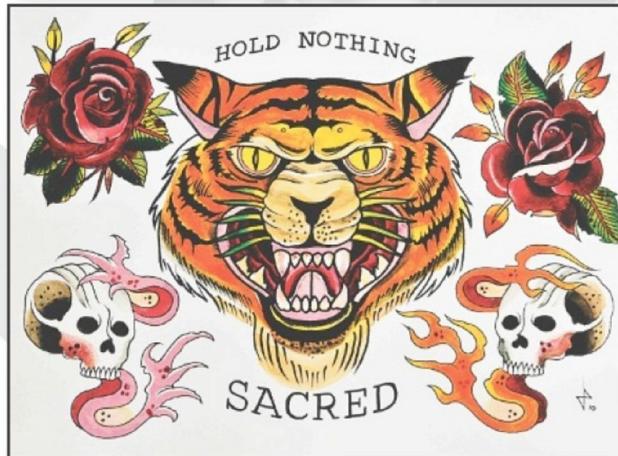
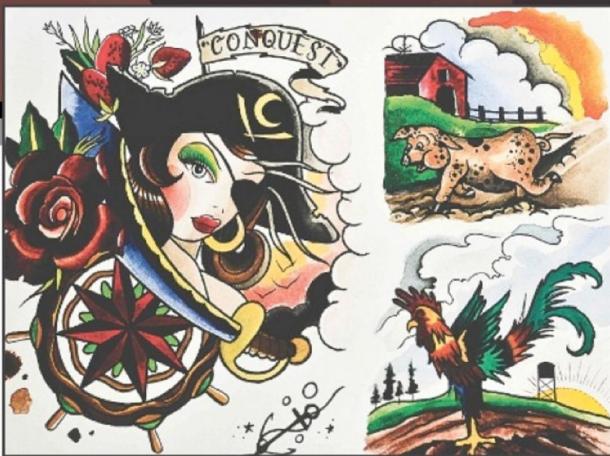
...in the
back of my
brain I had
the concern
of I think I
have cancer
all the time.

At thirty years old, tattooer Jared Peters has figured out a couple of things the hard way. As the owner and artist at Northwest Indiana's Aberrant Tattoo, with a decade of tattooing experience, Jared has been to hell and back. Now, he possesses a refreshed attitude about taking care of the things he holds sacred.

Jered's love of tattooing started, as with most tattooers, at an early age, getting inked for the first time at seventeen and falling in love with the craft. He decided to get tattooed by a guy in a trailer. As he describes the experience, "It was a horrible tribal half leg. I didn't like the environment but what turned me on was the thought that if this jack-off could do it, I could do it better." Though he planned on blacking out the leg experience, the message stuck with him and he began pursuing the dream of becoming a tattoo artist.

Peters found an apprenticeship at a reputable shop and quickly learned that, although he could draw, there was a lot more to it than that. "I had the young confidence and I was quickly told that I didn't know anything. I had a rude awakening about color, values, composition and even shading.... I failed a lot."

Jered stuck with it, though. Intrigued by progress and the feelings of accomplishment, learning the art of tattoo became a quest he developed an appreciation for. He kept striving to better himself, and while he faced many trials during the early years, he continued learning and perfecting his craft. Four years later, after finally getting fed up with the shop where he was working, he and two other friends decided to open a shop of their own. Jared once again faced an uphill battle.



Quickly after opening, and under the weight of debt, the buddies backed out, not willing to withstand the lows and highs of the tattoo industry. "Once they left it was more of a goal to stay open. I wanted to have my own freedom, and I enjoyed the environment I had created. Hey, you know, there was always bankruptcy," jokes Peters.

He was finally able to stay open and, upon meeting that goal, worked on staying consistent. Eventually he developed a decent reputation and a clientele that made work interesting for him. Jered started doing bigger pieces, developing a name and a fancy for the American traditional and realistic styles of tattooing. It was rare in his area to be an artist strong in the execution of both styles, and so he did well.



"It's a lot of hard work and sacrifice in order to be available for folks and to do what I love," says Peters about his commitment to his art.

Jered had come a long way since that first fateful tattoo experience. He looked up to Indiana artists Ryan Hadley and Josh Carlton, getting tattooed by them as frequently as possible. He also learned everything he could from other artists' books, forums, and DVDs.

As an artist and shop owner, he grew into a kind of rhythm that few people outside of the profession get to experience. Part of that freedom is what drew him close to his traditional side, paying homage to and respecting the skill it took to execute a solid, bright tattoo broken down to the barest elements of cleanliness and composition.

"I prefer traditional because that's our ground, that's what's given us our work to do. I wouldn't have a career if it weren't for the old guys who knew what they were doing. Traditional tattoos seem so simple, but they're extremely challenging to do. In its simplicity it's a tattoo that can hold up, and probably outlast any other kind."

Jered Peters spent every day going to work, learning and progressing. He took occasional time out for his girlfriend Ashley and his cat Peaches, but they knew his

ARTIST SPOTLIGHT ON

Jared Peters

allegiance to his craft. "My mom always said, 'If I die, you're not going to come until you finish your appointment,' and that was probably true. I mean, I hated to bail on an appointment."

But something weird starting happening in Jered's body. During his shop's five-year anniversary in September of 2009, he began to notice slight back pain. By Christmas that year he needed to start changing up his tattoo schedule because of pain; he began only scheduling line work and shading separate from the coloring, instead of the eight-hour sessions he preferred. By February of 2010 he'd convinced himself that he'd really messed his back up, due to a swelling of one of his testicles and the numbness of his legs.



"It's weird, but in the back of my brain I had the true concern of 'I think I have cancer' all the time. I was more reluctant to face that. It was easier to think of it as a work-related injury. I didn't want to call and reschedule my appointments, I was putting off the many dramatic changes and I didn't want to piss off people who had deposits."

His girlfriend stepped in and, thankfully, snatched him out to his parents, who made him see a doctor.

Through tests and exams, Peters' worst fear was confirmed. He had cancer in both testicles—one slow growing, and one fast growing. Surgeries were scheduled, and his family helped him prepare.

"I was pretty shitty about it, but I knew I had to mentally stay strong to overcome it," Peters recalls. His family stepped up and friends and clients rallied. Peters was told he could beat it, but that it would take at least a year.

"I made up my mind that I could do it in six months," he recalls. The day of the initial surgery it was discovered that both testicles would have to be removed, with no time to react, he accepted the doctors' expertise. The grueling months of chemo ensued.

Jered sat through four rounds of chemotherapy, each lasting five hours a day, for five days straight. Tattooing on hold, Peters could not sit still through the time at the hospital. With the help of some positive and direct nurses, Peters did not give in to panic and desperation, instead resolving to paint a five-page flash set.

Jered went through the agonizing aftereffects of chemo and surgery, being sick and rapidly losing weight. He began to set little goals like, "I will not puke until this medicine dissolves." It was a minute-by-minute battle.

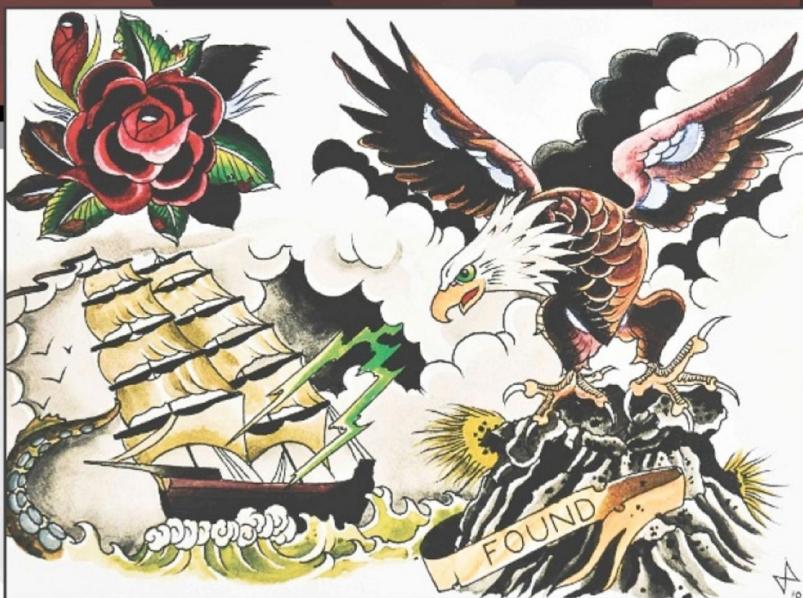
The tattooing community, friends and family rallied around him to help him battle the exorbitant amounts of medical bills and pharmacy charges. Local shops and artists dedicated days of tattooing profits, paintings and continuous support and prayers to him and his struggle. Through a Facebook thread, a benefit was conceived by a long-time friend.

"It just took on a life of its own," he said. "I never really felt like I deserved this, I mean it was so selfless. I felt so valuable. I'm more of a recluse, and I didn't think anybody would be

there and they were."

Jered humbly accepted the kindness and, with the help of everyone involved, got better in six months, the goal he had set in the beginning. "You know, with all of that, and six months out of the shop, and worrying about my business, I only lost two deposits, but it still didn't sit well."

Jered is now back to work in his shop full-time and, having faced the impossible, losing what he thought was sacred, and finding out just how valuable relationships in his life and in his community are, has a little different take on things. "It feels normal again, kind of. I have a whole



new appreciation of everything. My normal 'sweat the small stuff' attitude has been replaced with a much bigger appreciation for the work—I mean I even love those clients that used to annoy me. I'm happy I am back to work."

Jered Peters is tattooing like a madman, making up for lost time and clients he had to reschedule, balancing his work with the tattoo projects he's always wanted to do. The flash set from his chemo-bed is complete, and he sent it out as a thank you to the folks who helped him through his illness. The striking image of a tiger and banner on that flash that reads "Nothing's Sacred" sums up his recent battles best. He says, "Pretty much everything I've held sacred, or could hold, isn't really. You really can lose everything, it's important to take care of what matters."

Jered is now engaged to the girl who saved his life and is pleased to announce that he is taking on a new sketchbook project titled *Ribbons and Roses* with proceeds benefiting the American Cancer Society.

For more information, please check out his blog at
www.jerdpeters.blogspot.com

Mario Barth
FOR PETA

Photo: Satin Orr Hair and makeup: Christine Copeland

*Smile,
NOT MINK*

BE COMFORTABLE IN YOUR OWN SKIN,
AND LET ANIMALS KEEP THEIRS.

World magazine

ON THE ROAD

If everyone would care, maintain professionalism, and strive to make fantastic art, I really think a lot of people would begin to view our industry differently.

-Mike Riina (Eclectic Art Studio- Lansing, MI)



Every single person here pushes one aspect or another of their tattooing or art every day.

-Biggs (High Street Tattoo_ Columbus, OH)



I have always had the dream of having an all-custom shop, someplace where the art was more important than the money.

-Parry Chotipradit (Lucky Bird Tattoo- Annapolis, MD)



ON THE ROAD

Article and photography by Mary D'Aloisio



Donny Manco's new republic tattoo

For the "M*A*S*H" fans out there, Fort Wayne is remembered as the town that Major Frank Burns served as his father's surgeon's apprentice before heading out to the famous TV medical unit; others think of the town in Indiana as that place you turn before headed to another place. These days Fort Wayne is coming up through the ranks in the tattoo community thanks to Donny Manco's New Republic Tattoo and the innovative and solid tattooers that are creating a stir in this rather large and clean Midwestern city.

In fact, equidistant from Chicago, Cincinnati, and Detroit and the second largest city in Indiana, Fort Wayne houses a powerhouse of tattooing, solidarity and gentlemen of integrity otherwise known as New Republic Tattoo. Owned and operated by Donny Manco, New Republic has been a cornerstone of Midwest tattooing, and continues to engage and ignite the local tattoo community and attract out-of-town clientele since its con-

ception fifteen years ago. Highly decorated, the measure of New Republic's success is credited in part to the solid tattoo artists that make up the family, and in part to the supportive and progressive community around them. Entering the unassuming storefront of this small Indiana tattoo shop, situated alongside a bike store and a county park, is like entering an oasis of art and collaboration.

New Republic heralds "Custom tattooing by seven of the Midwest's most talented artists." Together Manco, his brother Dominick, Dusty Neal, Nate Click, Zeke Edwards, Beau Guerin and Fred Ray collaborate in the open-air "art school meets professional tattoo shop" setting. Hand-painted tattoo flash, large acrylics and oil portraits and biblically themed fine art hang alongside funny notes and art from friends around the country. A note fondly marking "dumb things Beau does" is in list form with only several blanks left. Hardwood floors, a

clean, well-thought-out interior, and an open design makes this the kind of place where artists can collaborate and clients can relax. Not exactly “homey,” New Republic is at the ideal end of “welcoming.” Shop managers Greg Ludwiski and Kayce

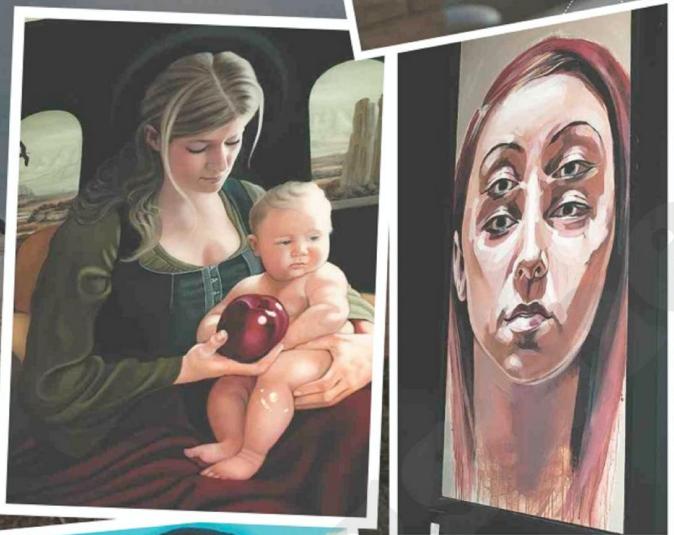
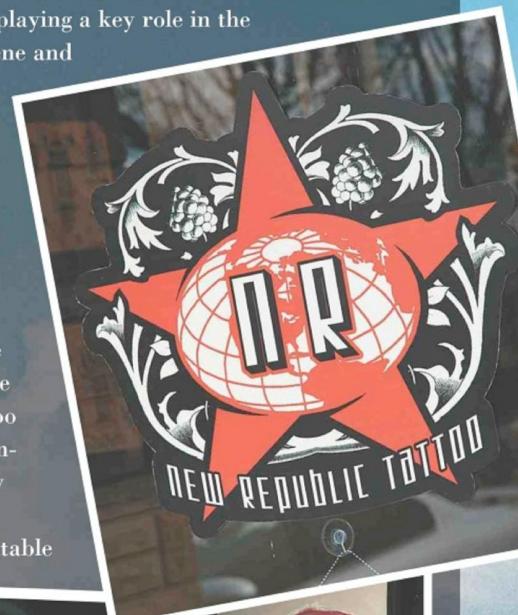
“Junior” Dzenowski interrupt work on occasion to tell Donny and the others what to expect from the day or what next month’s appointment wants. Everyone seems a bustle, so getting a moment with this cozy and busy tattoo shop is well appreciated.

Since its conception in 1999, just two years after tattooing was legalized in Fort Wayne, New Republic has seen tattooing in Indiana’s Allen County through its share of ups and downs. It is well-regulated and policed by health inspectors, and has even made the news recently for cracking down on non-compliant shops. Donny Manco has been a fundamental part in making the town safer, and educating both the Health

tattooing in this town, it was illegal to do tattoos in the state of Indiana. It’s difficult to imagine how far we’ve come unless you’ve lived it all, but it’s really been a crazy coming of age,” says Manco.

New Republic, its unblemished standing in the community and satisfied clients, has grown into a welcoming yet decorated studio of distinction, playing a key role in the Fort Wayne tattoo scene and community at large.

While New Republic’s artists have busy travel schedules and frequent tattoo conventions and guest spots, they come home as heroes. Garnering the local “Reader’s Choice Award” for Best Tattoo Studio three years running, their community appears to love them back. They stay charitable



Department and general public about tattoo safety and its importance.

“Allen County has come a long way with tattooers in our area. We have had to ease Fort Wayne into an introduction to what we do. The Board of Health has been pretty awesome about meeting us on reasonable terms with what we do—giving us opportunities to voice our opinions and give knowledge to arm them in protecting the public—our clients included. When I started



to the community, and are proud of their reputation in the city they love. New Republic tattoo artist and former Manco apprentice Nate Click, a specialist of fancy script, says, “I love that fact that in a town with twenty-eight tattoo shops, there are enough people to keep our shop of artists consistently booked and doing walk-ins every day.”

New Republic’s planned place in the scene of Fort Wayne tattooing isn’t something that “just came together”—it was the cumulative effort of Donny Manco and his years of experience,

On The Road



Donny Manco

alongside the fierce loyalty of the New Republic crew. Through shop ownerships and changes, the core group of fellows finally settled in to New Republic's current location and structure three years ago. The team has stayed together and played together and is finally satisfied that they have the perfect setting to best serve their clientele.

"We really are a family. We can be seen as a team at most local art openings, or events that promote the arts. Several of the guys working here hang out together making art on a daily basis. But we have fun too—I dare you to come against the New



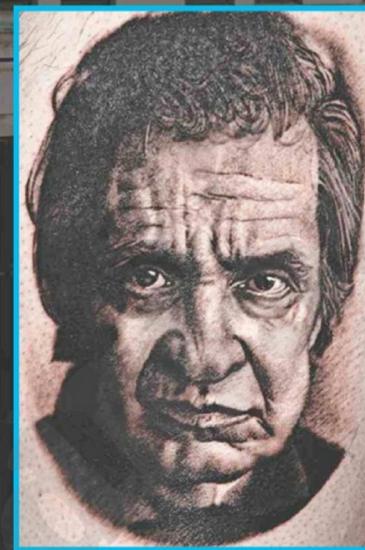
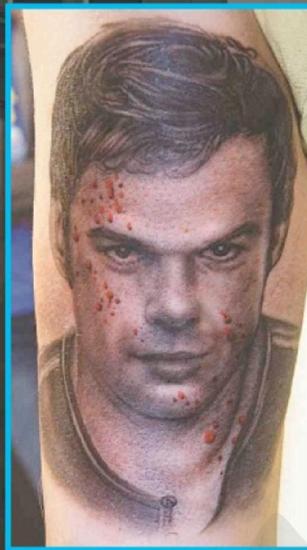
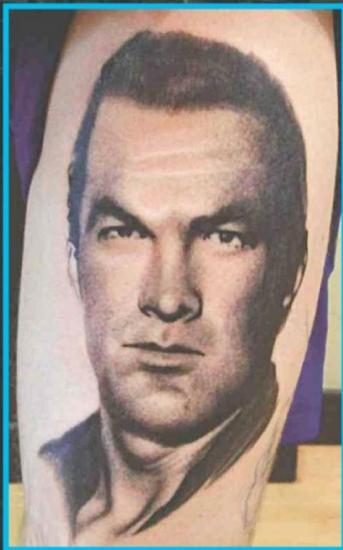
Republic crew at Laser Tag or Go-Cart racing. Foolish," says Donny.

Tattoo artist Beau Guenin agrees, "We have an open setup—no booths, so there is a lot of idea-sharing and a positive vibe going on. Everyone is eager to help each other. As with any job, the people you work with are really what make it a good or bad experience. It's definitely a good experience." Beau is the only artist at New Republic that didn't apprentice under Manco, and leans toward the neo-traditional and comic-book inspired styles.

The foundation of New Republic's integrity and craftsmanship is directly proportionate to the love and passion



New Republic Tattoo



of Manco; though his reputation in the Midwest is legend, he is humble, well-spoken and uncannily hospitable. A veteran tattoo artist and St. Francis Fine Art's graduate, Manco holds the keys to New Republic's doors with integrity and excellence as the cornerstone of his personal foundation. He describes his realistic renderings and personal style as being accessible to all backgrounds with an inclina-

tion toward realism, with his foundation in new-school tattooing from the '90s. His brilliance and fine detail are complemented with a solid reputation for being an artists' artist. "I take a lot of joy in seeing the business I've been a part of for so long, from the vantage point I have now. I have had a great career and it's a source of pride to see our business and our artists grow and thrive," says Manco.



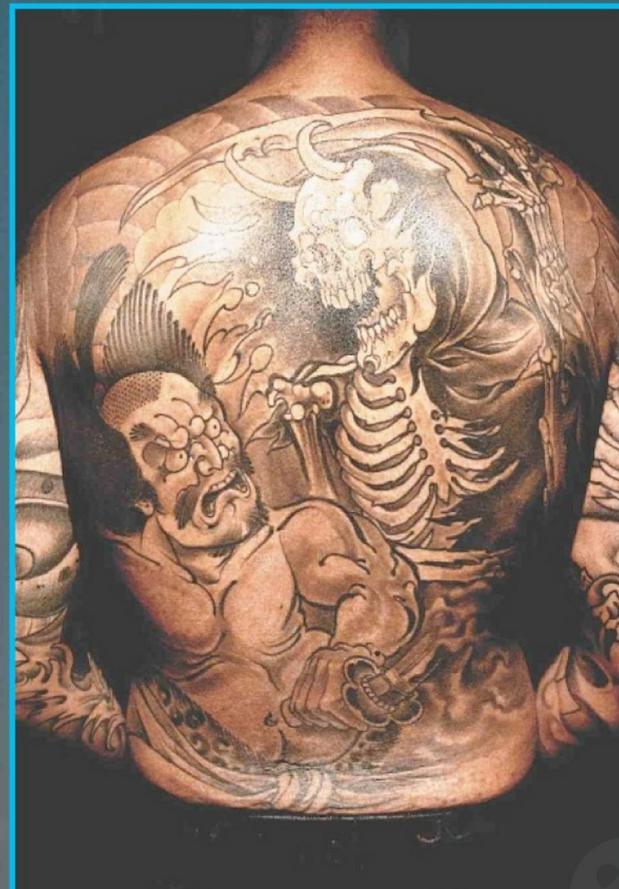
On The Road



Beau Guenin



Contributing on his own merit, providing a rock-solid welcoming tattoo studio, and being a well-rounded swell-fellow for his community, Manco has also played a fundamental role either by apprenticeship or guiding artists like Ryan Hadley, Nick Fabini and New Republic's own Dusty Neal. Manco has always maintained a positive attitude, and continues to reap the benefits. "We are no longer



On The Road



Nate Click



simply taking cues from larger communities of tattooing in the Midwest, we are now contributing and innovating. I'm stoked."

Prolific painter, 'zine publisher, and tattooer Neal has taken Donny's lead and made it dance. With his mucho-metal red beard and purposeful way of speaking, Neal brings his lust for visual satisfaction into every tattoo. Known for his bold hybrid of

New Republic Tattoo

Japanese and American traditional tattoo, Neal got his start with Manco five years ago after he completed his degree in Fine Arts at St. Francis in Fort Wayne. "It is important to me that the design looks dynamic and utilizes the amount of skin it occupies in the best way possible," states Neal. Taking cues from each other and being open and honest in close proximity has been a key factor in his own growth, he adds. "Our crew is constantly bouncing ideas off of each other, looking for ways of finding what works best and what doesn't. I gladly accept input from everyone else about the direction I'm heading in, while also not feeling shy about giving them feedback as well. That sort of "art school" environment only helps us progress together and provides confidence and self-assurance."

Newest member of the New Republic crew Zeke Edwards has grown fond of the New Republic fold while honing his own pop-art and traditional-

inspired tattoos. Edwards was attracted to the team because, though creatively independent, every member of the team adds to the overall experience. "Whether in terms of design, color theory, machine/equipment understanding, tattoo technique or customer service, it's great to have access to this knowledge. Being the newest tattooer here, I constantly find myself asking everyone for their opinions, weighing the results, and then refining my own habits," Edwards shares.

Undoubtedly, Donny Manco's New Republic Tattoo has been putting Fort Wayne on the map of tattooing through artistic excellence and solid community involvement. The NR crew collaborates and has developed a rhythm over the years that works best for the clientele they serve. It's the kind of clean and respectable shop in which snobbish "M*A*S*H" surgeon Major Frank Burns would get a "Hot Lips" tattoo for his lady, or make one think twice before turning north to Detroit. The solidarity and integrity of this shop makes for an interesting stop. While On the Road, stop by and say hi yourself. ★

Donny Manco's New Republic Tattoo

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(260) 387-5886
newrepublictattoo.blogspot.com



Zeke Edwards

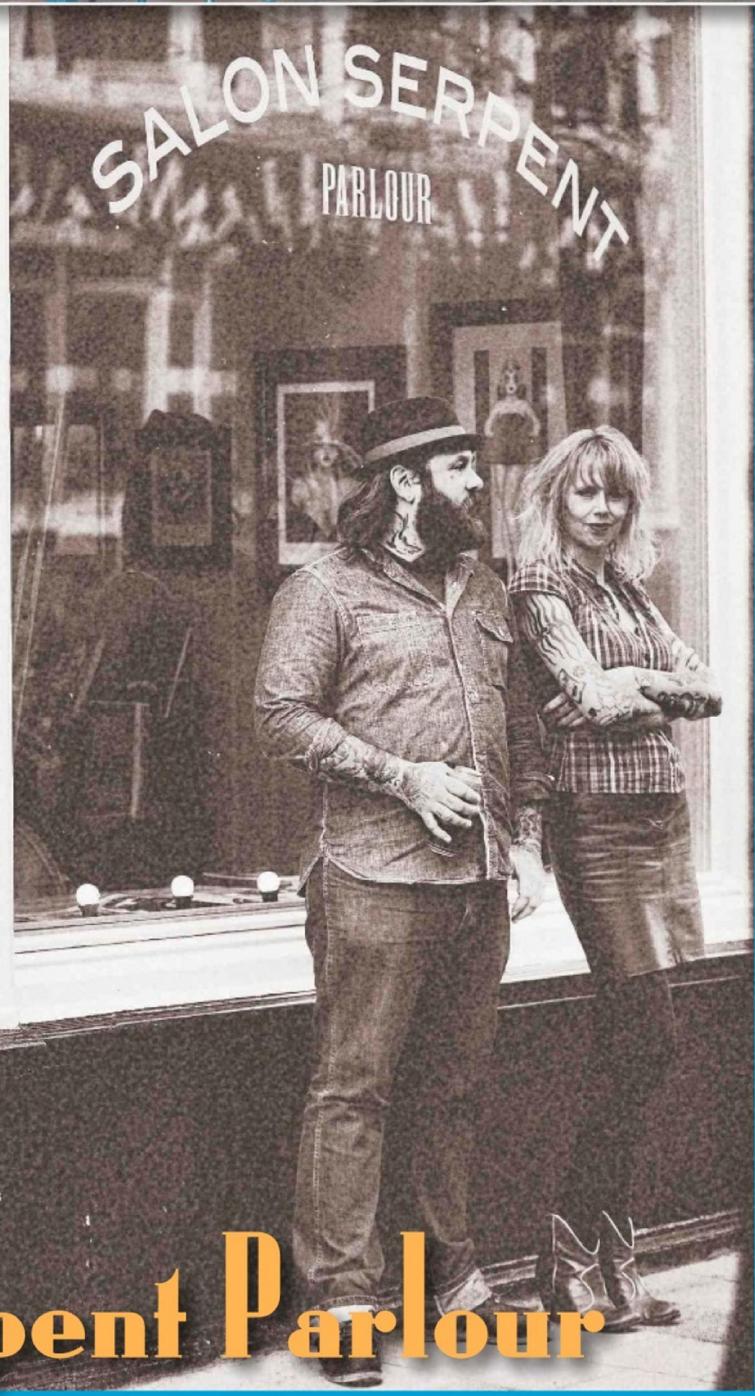


COUNTRYARD



ON THE ROAD

By Mary D'Aloisio

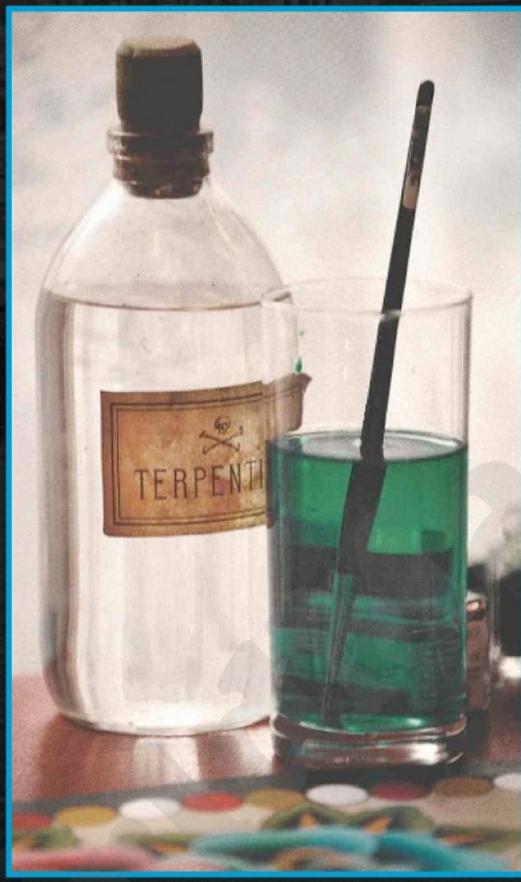
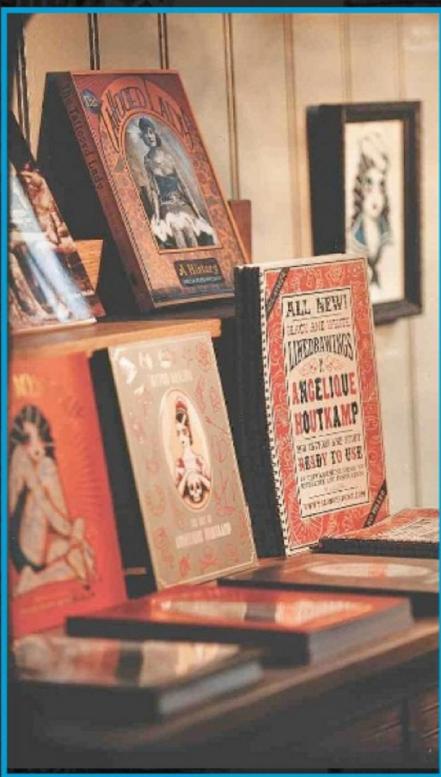


Salon Serpent Parlour

A slender, smartly dressed blonde woman opens the door to an unassuming yet sweet little tattoo shopfront at 58 Jacob van Lennepstraat in Amsterdam's western side, just outside of the center. She and her co-workers chitchat a bit, drink some coffee, and then get to work on the days' drawings and tattoo clients. The romantically decorated interior walls are filled with flash and nostalgia, and the steady hum of tattoo machines fills the

air (along with the smell of an occasional cake). They are loved by their neighbors, and an odd one pops in once in a while to see how things are going. From all appearances, it's a lovely little tattoo shop that does work much like many others have over the course of Amsterdam's long tattoo history.

However, Angelique Houtkamp's Salon Serpent Parlour attracts people from around the globe as a tattoo destination, and her books are a staple in tattoo shops around the world. A



world-acclaimed tattoo artist, Angelique is a powerhouse of creative energy. Full-time Salon Serpent tattooer Job de Quay and regular guest artist Guen Douglas' modern twist on sacred tradition draws hardcore collectors and tattoo enthusiasts from all over the world.

The vibe and history of the place seem to stoke the threesome's creative juices, and the art coming out of the shop is prolific. From early afternoon drawing, coffee and gossip the three go to work in one of the loveliest tattoo cities in the world. "I love that it is old and has so much history and great architecture.

"People are pretty free here to do what they please. Dress as they like. Amsterdam folks hardly will raise an eyebrow to anything that will be deemed strange elsewhere," says Houtkamp, a twenty-year resident of Amsterdam, of her surroundings.

Houtkamp is a name synonymous with old-school creative sentimentalism with a quirky feminine charm. She's a prolific painter and her art books, such as *Tattoo Mystique* and *Tattoo Darling: The Art of Angelique Houtkamp*, as well as her legendary *giclée* prints

On The Road



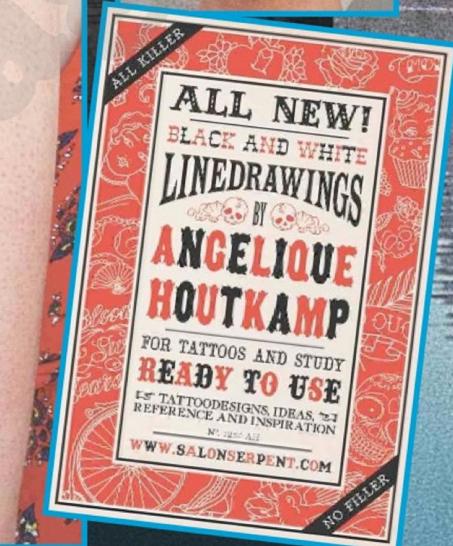
Angélique Houtkamp

and book of line drawings, are tattoo shop staples around the globe. Most recently she's contributed on a book compilation of tattoo artists published by Outré Gallery Press. It features creative outlets beyond tattooing and work by the likes of Mike Giant, Shawn Barber, Thomas Hooper and Alex Binnie.

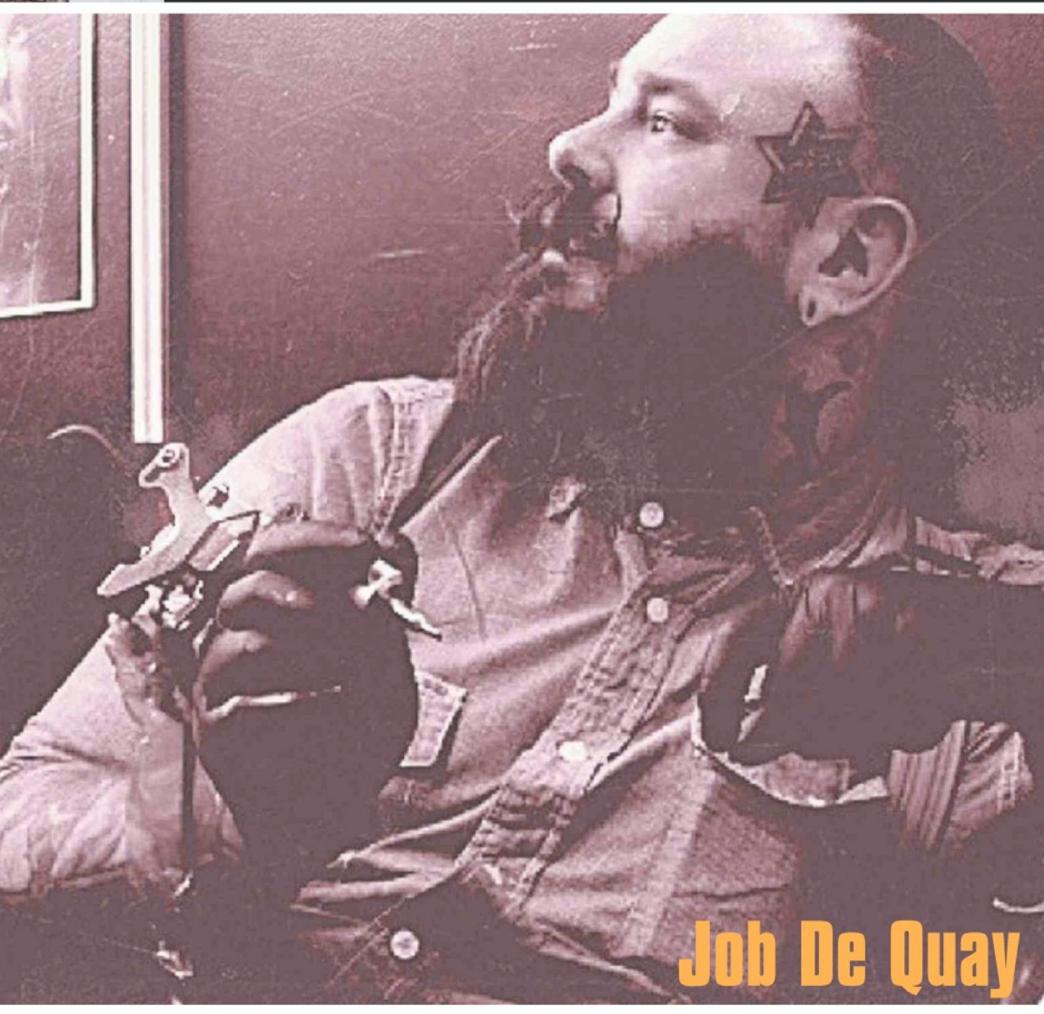
Houtkamp cites her beloved city, and the deep tattoo history therein, as the foundation of her career. "Since Amsterdam always had a thriving port, it was always swamped with sailors looking for women, booze and tattoos. My love for old-school tattoos certainly has something to do with being surrounded by that history. It also helped that I had my real start as a tattooer at Tattoo Peter, the oldest shop in Amsterdam." Houtkamp, who didn't start tattooing until she was thirty, is a prolific artist. Darling tattooed females morphed with mythical creatures, glamorous dolls, seahorses, panthers and swallows pervade her collections, which are traditional in nature but distinctly her own.

Around the time Houtkamp gets to work organizing her day—tattooing, painting and filling website orders—Job

Salon Serpent Parlour



On The Road

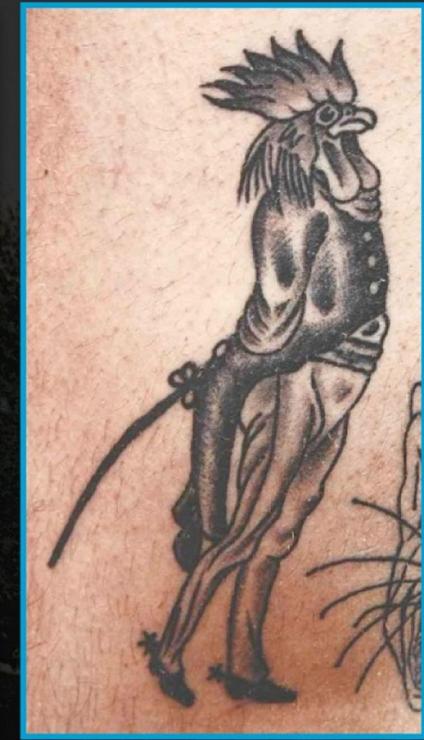


Job De Quay

De Quay starts tattooing good solid clean tattoos. Having known of Job's work and availability through mutual friends, Houtkamp asked De Quay to join her before the doors were opened. De Quay's been laying in the boldest and brightest solid tattoos at Salon Serpent ever since. With his eye for detail and a steady hand for clean lines, the symbolism behind De Quay's tattoos are most striking. With more than a nod to tradition, De Quay seems to effortlessly import heavy meaning without a bunch of words. As prolific as his tattooing, he is also a phenomenal spitshader, and his heavy tattoo influence shines through with love and respect and humor on every page. "He has the heart of a lion," says Guen Douglas, a regular guest artist at Salon Serpent. Guen visits the shop frequently to tattoo her "Dutchies" and vibe with her mates.

On meeting Guen, Angelique said "I liked her work a lot and it had different qualities from my and Jobs' work, so she really fits in. In January she will be permanently based in Brighton, but will be guest spotting at the parlor once a month."

Guen's unique, bold traditional-meets-illustrative style is an accumulation of hard work, globetrotting and an arsenal of handmade machines. Her bright and feminine, rose-



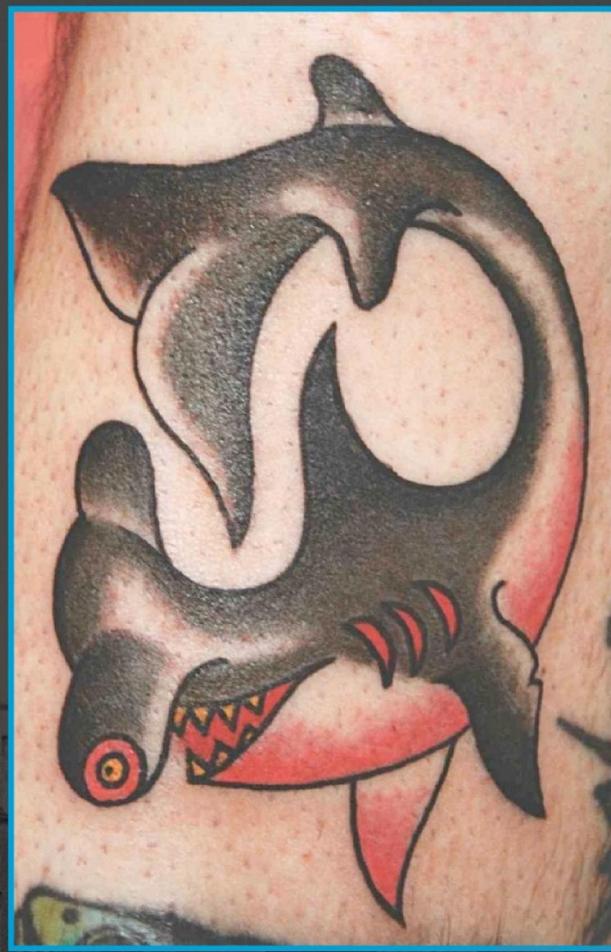
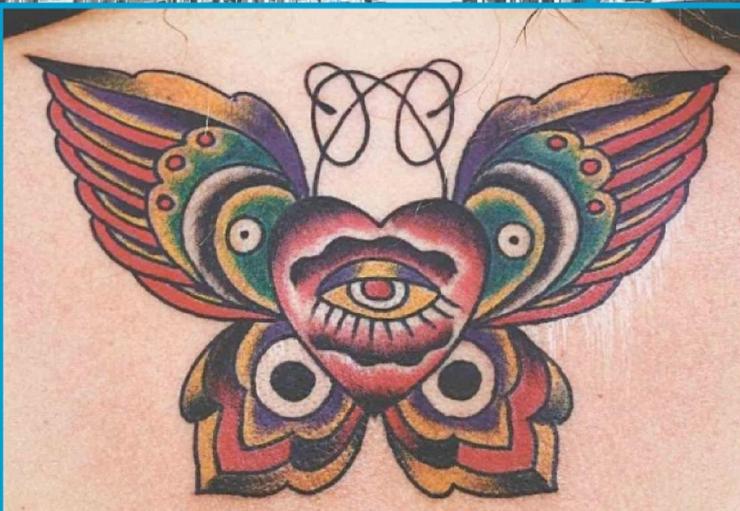
rich tattoos have an old-school, built-to-last charm with a twist of liquid, illustrative and quirky detail.

"One of my favorite things about my job is that I get to connect to my clients. It's really personal and I really care about each of them. I want to





Salon Serpent Parlour



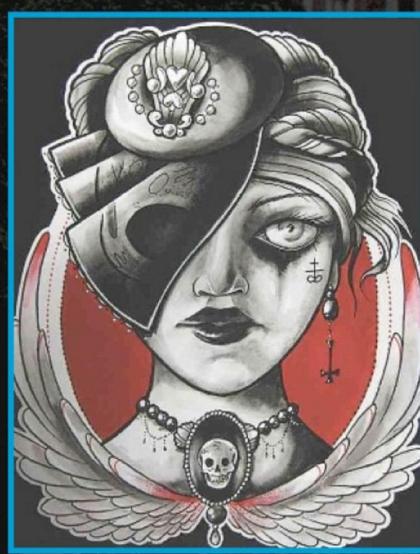
always stay open and available, to everything, whether it be learning more about tattooing or learning to be a better person. It's quickly becoming the same thing. Hippie, you say? Maybe. I still eat my steaks blue."

As the crew of Salon Serpent

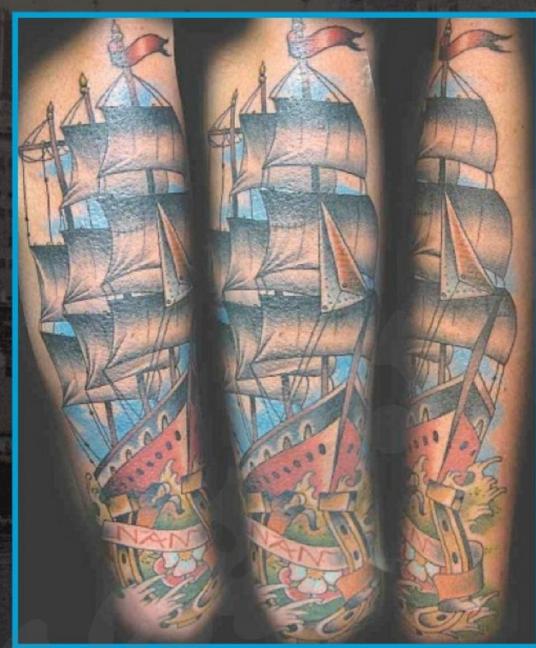


On The Road

Guen



Salon Serpent Parlour



winds down the day, the shop floors are swept and the lights turned low, and the shop closes promptly at seven p.m. The three might head out for dinner and drinks or even some air hockey. Meanwhile, somewhere a boat is docking and bringing the next day's clients to Amsterdam's ports for Salon Serpent Parlour to tattoo.

Salon Serpent Parlour

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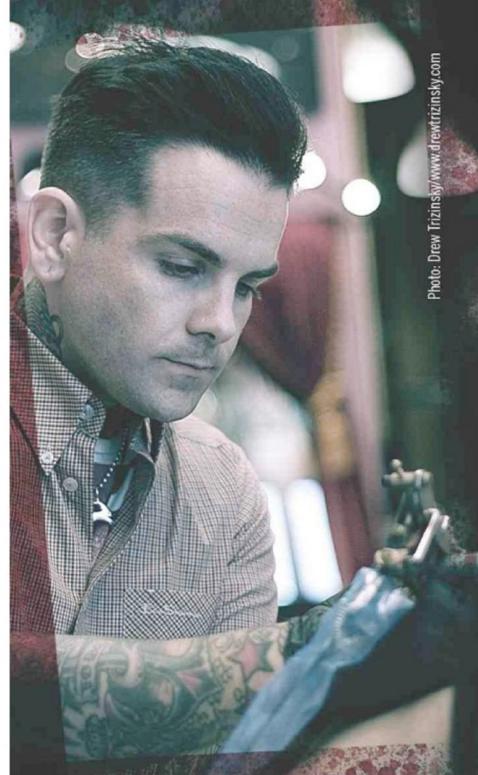


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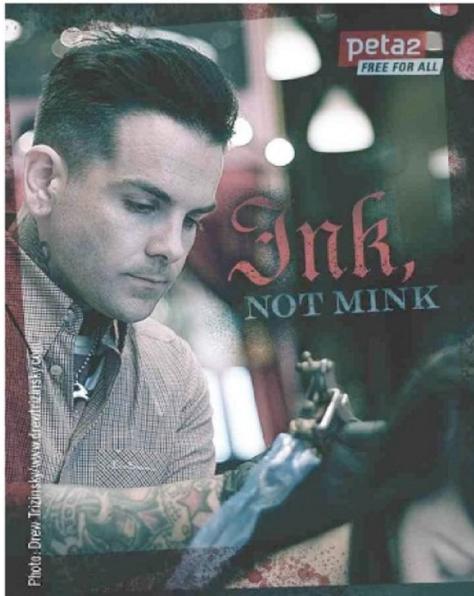


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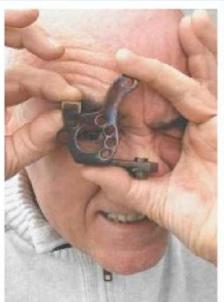
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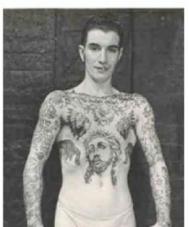
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S&I THE FEATURES



I went to check out the penny arcades and all the sights San Francisco had to offer. I remember walking past this one arcade that had that magic six-letter word—tattoo. It sparked something inside of me. It was like static energy.

-Lyle Tuttle



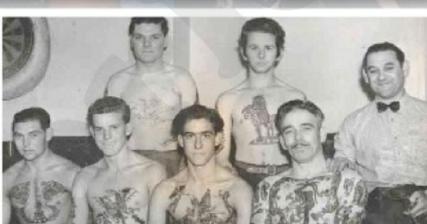
I'm proud of the fact, that in thirty-five years, I've made all of my money from tattooing—not from t-shirts, no from sneakers.

-Mark Mahoney



The church and all the powers that be had come down on it, and that made me more determined that this was something people should be able to do.

-Don Ed Hardy



LEO ZULUETA

The Father Of Mod Celebrates 30

Leo Zulueta, 59, humbly describes himself as “a contemporary tribal-style tattooist.” “My work is for today’s world and contemporary times,” Zulueta said. “My tribal is for everybody.”

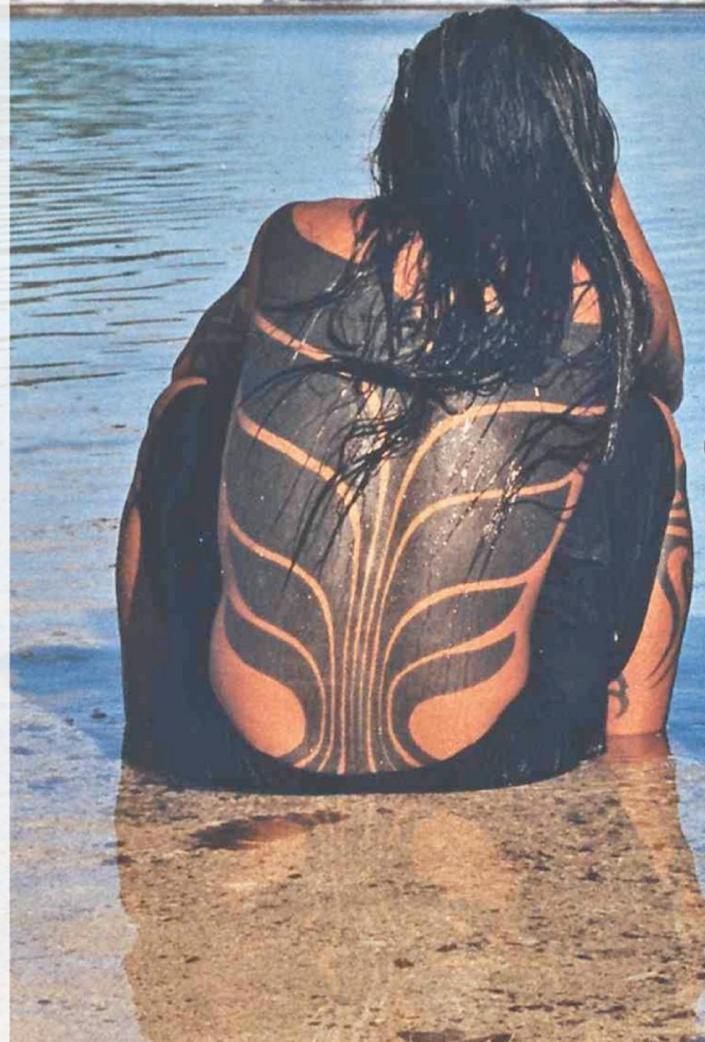
No elaboration required, Zulueta’s work precedes him. Known as the “father of modern tribal tattooing,” Leo Zulueta has championed heavy all-black tattooing, which became his trademark, since he began his career as a tattoo artist in 1981. Zulueta’s neo-tribal artistry is revered for its boldness, originality and how it fits the body, as if the ink belonged on the skin all along.

“It’s basic,” said Zulueta, who earned the title “the king of black.” “The sheer power and impact of my work is how the tattoo flows in the body and that is paramount to me.”

Born in a naval hospital in Bethesda, Maryland, Zulueta, of Filipino descent, grew up on the island of Oahu in Hawaii, then moved to San Diego, California in the mid-'60s after his father retired from the U.S. Navy. As a teenager, Zulueta absorbed reading materials on Native American art and indigenous cultures, which led him to tribal tattooing.

“I used to go to the San Francisco Public Library a lot, and I scoured used bookstores for any materials on Hawaii, Philippines and Borneo,” Zulueta said. “Though my work isn’t supposed to speak of any one person’s nationality, it’s for everyone—and that’s been the goal since the beginning of my tattooing career thirty years ago.”

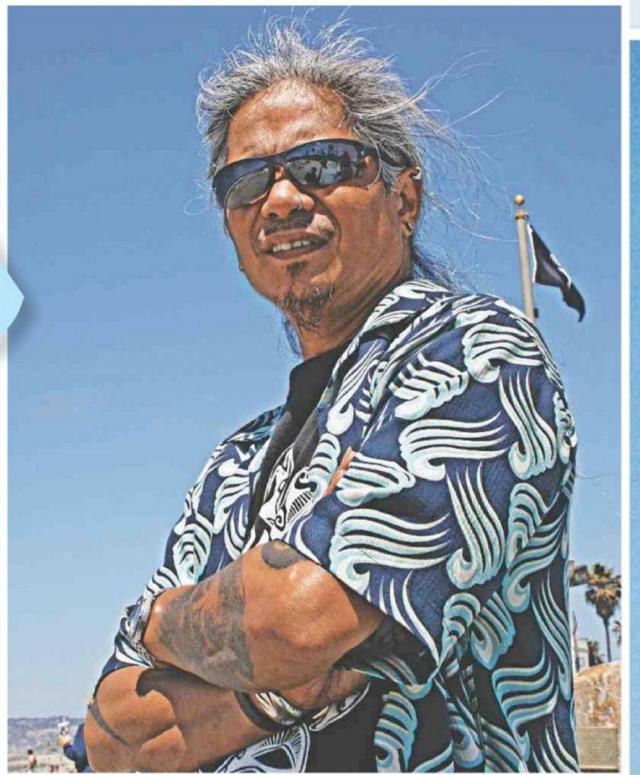
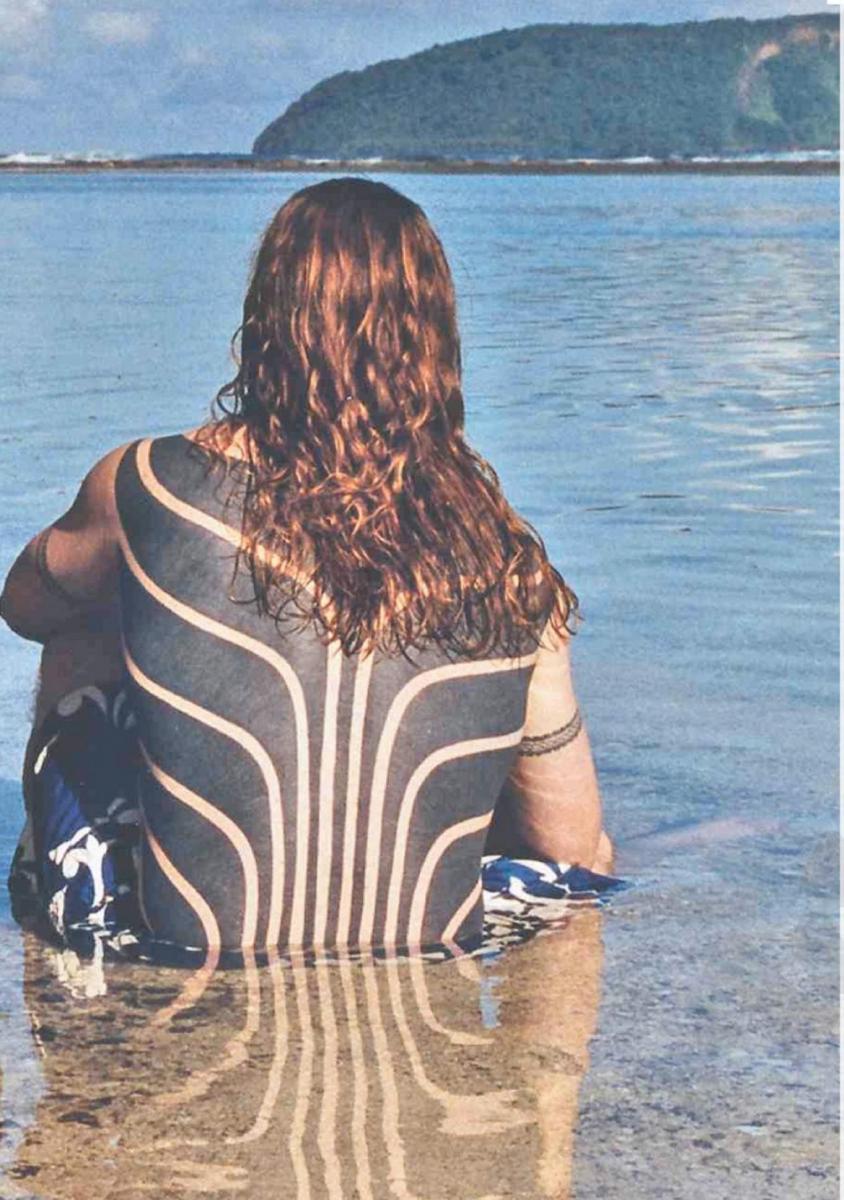
Before finding his place in the tattoo world, Zulueta studied arts and crafts in San Diego State College and held various jobs in the field: repairing luggage, soldering enamel jewelry and designing posters for the punk rock scene in the ‘70s. Then in 1976, fate intervened after Zulueta read an article on Don Ed Hardy in Francis Ford Coppola’s *City Magazine* that ignited his interest in tattooing. The stars aligned: Zulueta met Hardy at a tattoo show at the





Modern Tribal Tattooing Years In The Black

By Joann Natalia Aquino
Photography by Dianne Mansfield



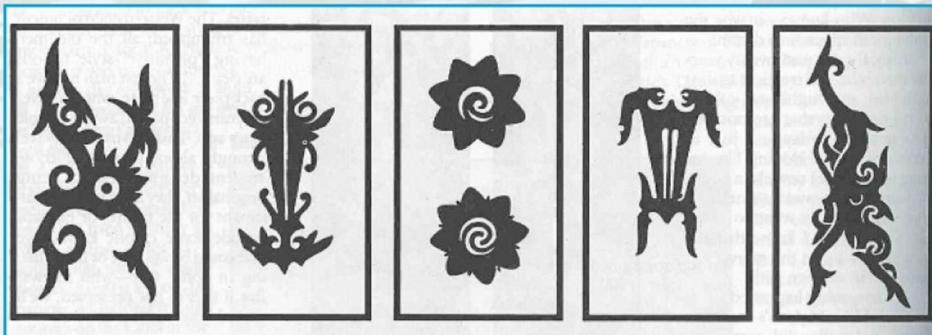
Oakland Museum and the two became friends.

"I began tattooing professionally in 1981 in San Francisco with the encouragement of Don Ed Hardy," Zulueta reflected. "Ed started tattooing me in '77, and he would always insist that I bring my own designs because he saw that I was starting to develop the tribal style on my own. Ed helped me get in the business and he helped me network with different shops. It was a closed world then—the tattoo community was much smaller compared to how it is now."

The admiration is mutual for Don Ed Hardy, the "godfather of modern tattoo."

"Leo is an all-around nice guy, a great artist and a solid individual who is incredibly important to modern tattoo history," Hardy said. "Leo had his antenna out and he brought the new tribalism style to the forefront. He tirelessly promoted it,





mentoring young artists along the way.”

Zulueta’s protégé Rory Keating concurs. “When I decided to be a tattoo artist, there was only one person in the world that I wanted to learn from, and that was Leo,” said Keating of Guru Tattoo in San Diego. “Leo is the man. His eye for design is unique and special—there’s nothing like it.” Most of Keating’s tattoos are by Zulueta, who he apprenticed with in 1997.

In retrospect, Zulueta recognized his path at an early

age. “Growing up, a lot of my older Filipino relatives had tattoos and that made a huge impact on me,” Zulueta said. “I always knew as a child that I would be tattooed. I just didn’t think that I’d be this heavily tattooed.” In 1974, Zulueta had his first tattoo, a small red heart on his left arm, from the late Mike “Rollo” Malone who took over Sailor Jerry’s shop on Hotel Street in Honolulu, Hawaii. Fourteen years after, Zulueta found himself working for Malone as a tattooist taking things in a full circle.

Since then, Zulueta’s personal body art reflects his journey and the friendships he’s built in

Tattoo Studio, Horiyoshi II from Yokohama, Japan, and Pili Mo'o (a well respected traditional tatau master from the Canary Islands) which he got during a tattoo convention in Las Vegas.

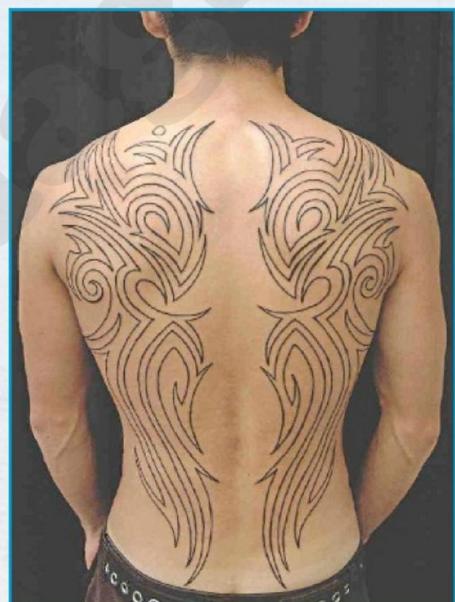
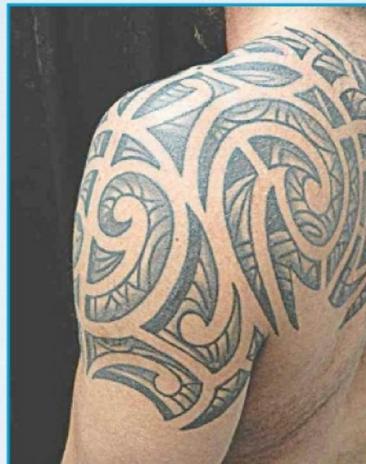
Hailing from the old school of tattooing, Zulueta made

his mark the old-fashioned way. He worked at different shops including at Hanky Panky's Tattoo Studio in Amsterdam and tattooed across the globe, before founding Black Wave Tattoo in Los Angeles in 1992. In 2000, Zulueta sold the shop to move to Ann Arbor, Michigan, and opened Spiral Tattoo four years later with his partner Dianne Mansfield, also a tattooist. The understated shop, reflecting Zulueta's low-key demeanor, evocatively exhibits his storied career with mementos of shows from around the world, photographs of other tattooing legends and photos of his impressive client roster which include former NBA star Dennis Rodman, film director Jim Jarmusch, Motley Crue drummer Tommy Lee, Sex Pistols guitarist Steve Jones, amongst others.

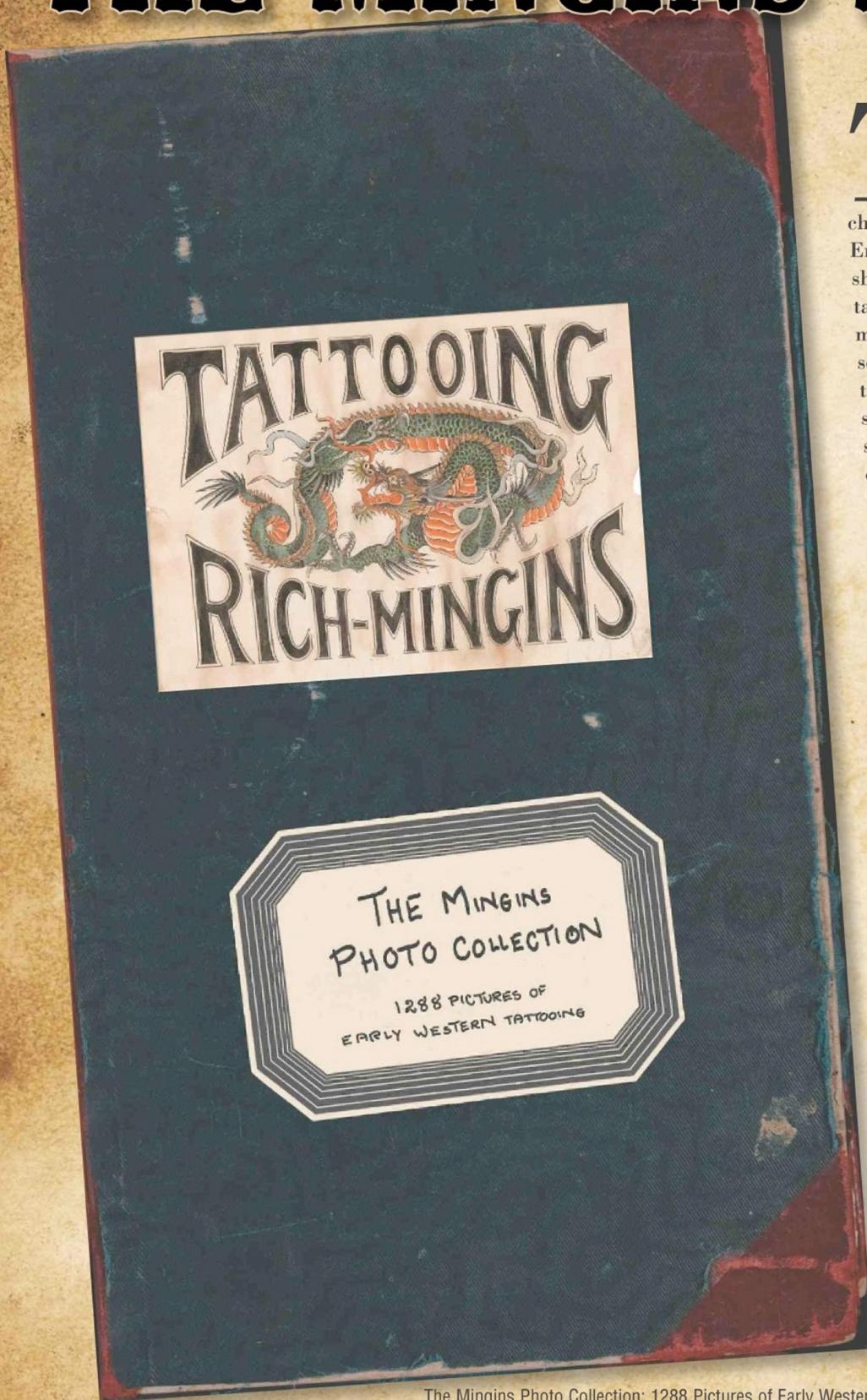
Still at it, Zulueta said he would like to tattoo for another ten years—by then he will be in his late 60s. And after he retires from the business, his desires are simple: "I'd like to play my guitar, work on bikes and stuff like that," said Zulueta—truly well deserved and fitting for this king. ★

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THE MINGINS PHOTO



The Mingins Photo Collection: 1288 Pictures of Early Western Tattooing from the Henk Schiffmacher Collection by Henk Schiffmacher and Arlette Kouwenhoven (November 2011, ATM Publishing)

The Mingins Photo Collection provides a window into the world of early tattooing in England, chronicling the times of the legendary English tattoo artist Rich Mingins, showing men and women with fully tattooed bodies, long before body modification was even close to a socially acceptable norm. The photographed subjects range from sailors to well-to-do women, telling a story of a time far removed from our own.

Mingins' daughter Margaret donated his collection of photos to Henk Schiffmacher's Amsterdam Tattoo Museum, which opened in early November 2011. The museum is the largest collection of tattoo related artwork and memorabilia in the world— including drawings, flash, hand tools, machines, statues, and tattooed flesh.

Schiffmacher's own collection, which he began to form thirty years ago, is the foundation of what can be found at the Museum. There is also a library and information center and a tattoo shop with a rotating schedule of guest artists.

Schiffmacher urges artists, shop owners, collectors, and the like to share their relics, business cards, artwork, and whatever tattoo related memorabilia they wish with the museum.

"Highlights in my collection are not easy to sum up," says Schiffmacher. "There are many. The traditional Samoan tools from the Suluape family; the arm rest from Jacobus Razouk, Pilgrim artist in Jerusalem: a lumb of textile with blood, grease and ink,

COLLECTION

By Sam Paul

HOW THE WEST WAS INKED



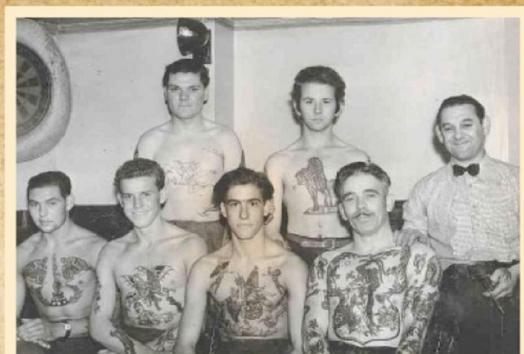
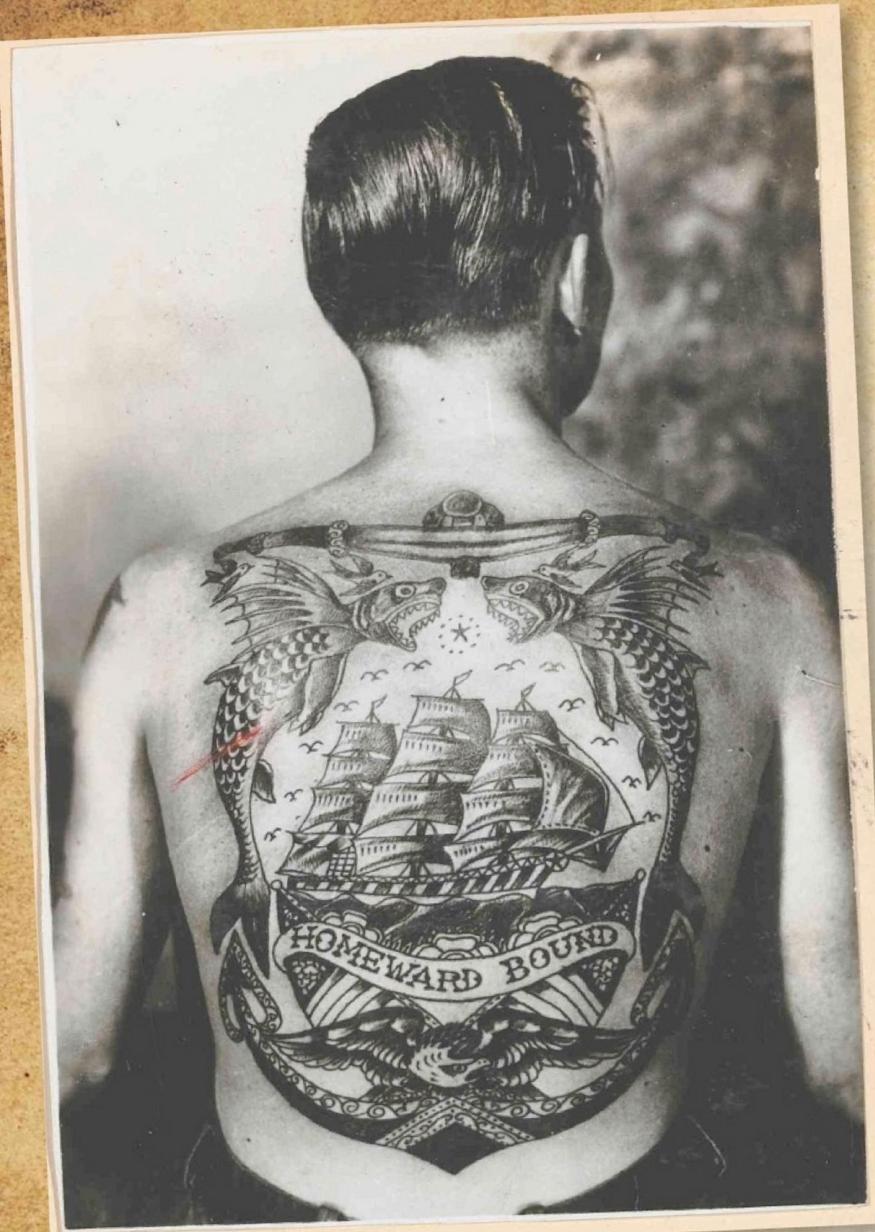
holding DNA from the Ethiopian emperor Haile Selassie, Czar Nicolas, King George & Prince Edward; the table book and wooden machine from George Burchett, tattooer of King Frederik from Denmark; the hand-painted shop sign of Len Wolf, Moses t-shirt; Miami Lou's glasses." His list is seemingly endless.

Schiffmacher is certainly an appropriate curator for the museum and for *The Mingins Photo Collection*. He has been tattooing since 1978 and has been a collector of objects and artifacts throughout his life. "As a

kid I ran my own museum on death, animals and stones," Schiffmacher says. "I just about collected everything death to the bone."

Schiffmacher is a celebrity tattoo artist who has done work on such legendary performers as Kurt Cobain of Nirvana, Anthony Kiedis of The Red Hot Chili Peppers, and members of Pearl Jam. He is a convention organizer and has been a shop owner. He has written two books, *Tattoos* and *1000 Tattoos*, presented a documentary called *World of Tattooing* and curated an exhibition called *Wear Your Dreams* in

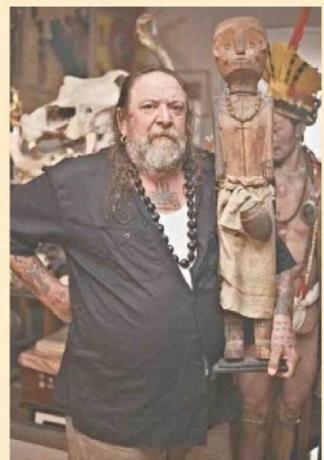




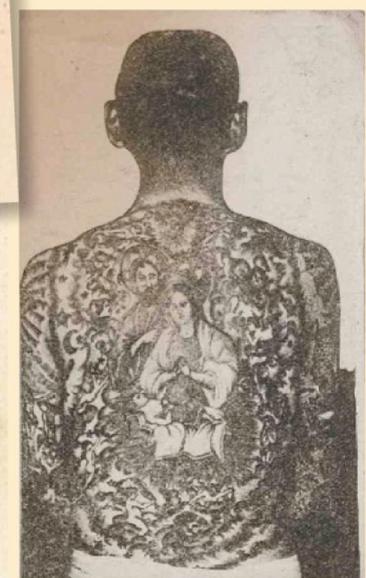
2004 at the Aboriginal Art Museum in Utrecht.

"Everything is worth saving from our culture and above all the Rich Mingins Collection," says Schiffmacher. "It holds 1288 black and white photos including a small unique picture from hero

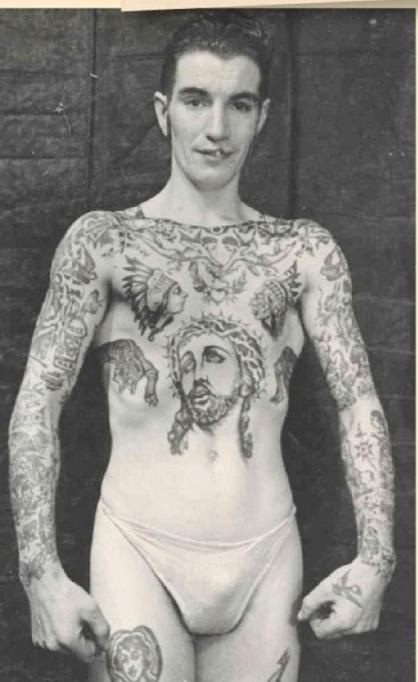
Samuel O'Reilly which we digitalized and published to be added and studied by the true tattoo collector. Mingins was a unique figure, called the prodigy, the



Dean of London, a never talking— always smoking artist, and one of England's finest. And this is a fantastic printed book, the first of a hopefully long run of museum publications."



The book is a relic and a history lesson. The sheer amount of subjects with body suits and facial tattoos is surprising, as is the amount of women included. The quality of the photos themselves as well as the tattoos shown in them makes *The Mingins Photo Collection* a treasure, one that tells the story of early English tattooing in a way that words never could.



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skin & ink

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KEONE NUNES

TAPPING INTO TRADITION

Since ancient times, Hawaiian hand-poked tattooing has been a facet of the native culture that not only adorns the skin but protects, heals and guides the wearer, as well as perpetuating and honoring his or her family line.

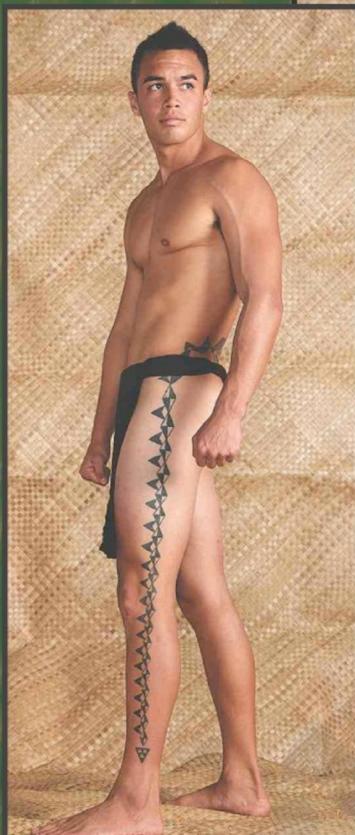
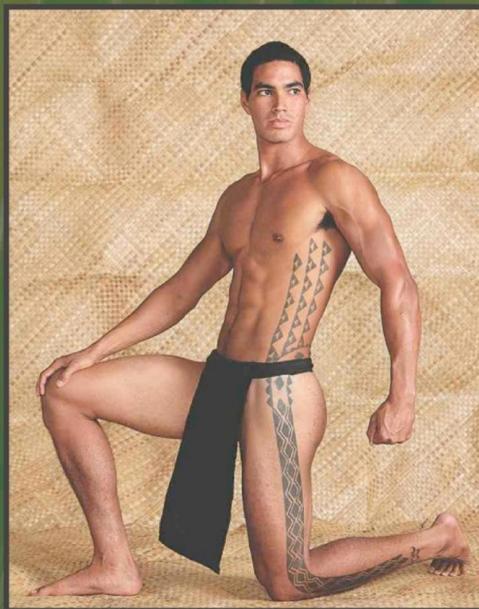
Because of the spiritual and cultural importance of traditional tattooing, acquiring one is a long and thoughtful process

involving genealogy, deep reflection, prayer and familial consent. And yet despite the crucial role that this process has played in the history of the Hawaiian people, as of forty years ago, it was barely being practiced.

Hawaiian Keone Nunes had grown up exposed to family members who still spoke the native language and elders who still remembered the tribal practices of their past. Although as a young man he thought that his knowledge of indigenous culture was something everyone knew, he soon realized that he held in his mind a treasure trove of national customs that were on the brink of being lost forever. With a strong sense that his heritage must be perpetuated, Nunes sought to learn all he could about traditional tattooing, practice it as well and pass on his expertise.

Even as a child he was learning about his culture, but it wasn't until adulthood that he chose to become

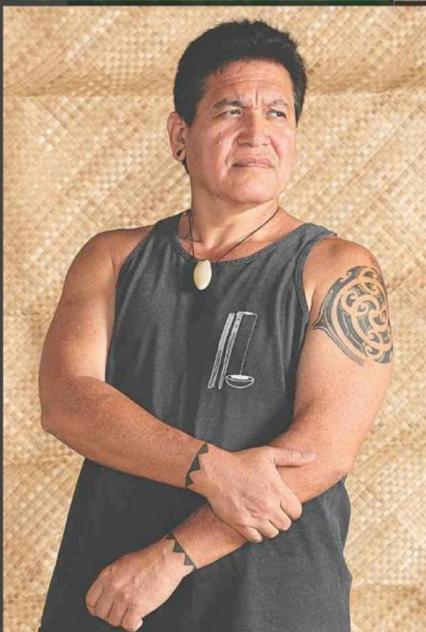
By Vicki Botnick
Photography by Andrew Brusso



steeped in it. After one financially draining year of school in the continental U.S., Nunes returned to Hawaii. While other young men hit the nightclubs, he would sit at the feet of his elders, soaking up their first-hand remembrances.

"Hawaii had cycled really quickly," Nunes, now fifty-four, explains. "Captain Cook came in 1778, and two hundred years later—the lifetime of only two and a half people—we had changed from a chieftain orientation to today's modern society. So a lot of cultural practices were still vibrant, not yet academic but remembered by those who actually did them." Among their other lessons, the elders

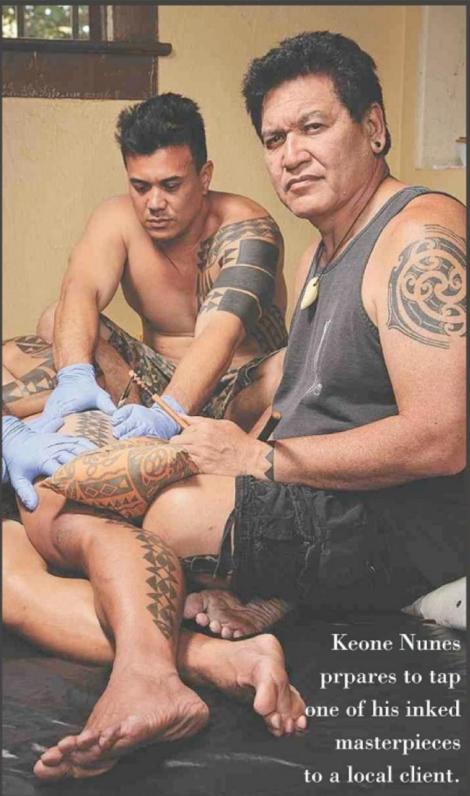
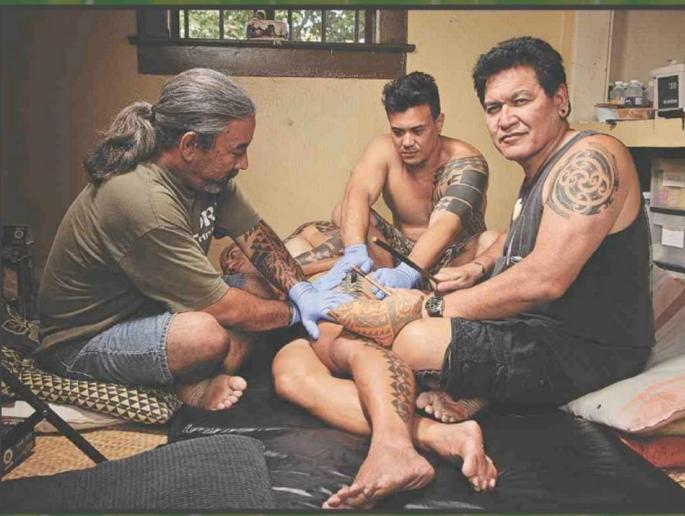
realized it was a lot harder than I thought, so I reverted back to machines." He was applying traditional designs to local clients, but still wanted to learn native methods. In 1996, he visited Samoa and, upon witnessing traditional tattooing, realized the similarities that connected all of the Pacific peoples through tattooing. "Only Samoans and family members could learn their ways, but I hoped to create a pipeline between Samoa and Hawaii. Later that year I get a phone



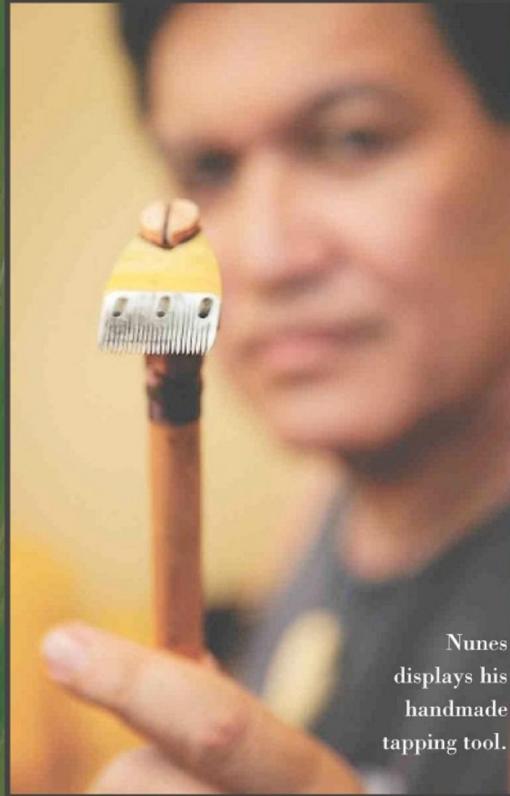
drew hundreds of traditional designs and patterns and taught him their meanings.

Nunes' aunt had been a tattooist's assistant (women did not practice the actual act of tattooing, as bloodletting was considered below their station) and handed down to him a design to use as an *alaniho*, a leg tattoo with great spiritual significance. It was difficult to find a tattooist willing to apply the design using the proper, codified protocols. Finally Nunes hooked up with Kandi Everett, who, upon realizing how much knowledge Nunes had, encouraged him to take up the machines himself.

"When I started tattooing, it was 1990. My whole thought was, I should do hand-tapping, so I made a set of rudimentary tools, but I had terrible results, terrible. I



Keone Nunes prepares to tap one of his inked masterpieces to a local client.



Nunes displays his handmade tapping tool.



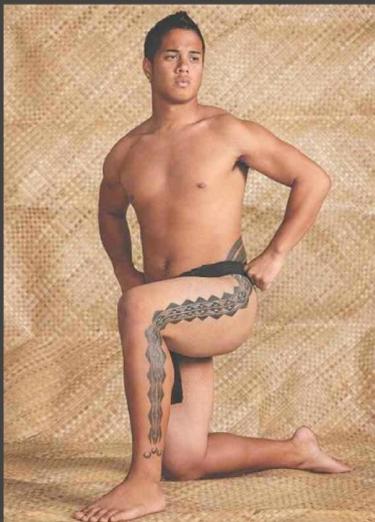
said, ‘What are you doing?’ I said, ‘Nothing.’ He said, ‘Exactly. And I didn’t teach you how to do this for nothing.’ The next day I picked up the tools and called someone who had been waiting for months. I had promised Paulo that I would never use machines again, and I haven’t, even when faced with something

call from arguably the best traditional tattooist at the time, [Samoan] Sua Sulu’ape Paulo. We spoke on the phone for an hour, and he invited me to a festival. There, I sat in on meetings and for the first time understood the political implications that traditional tattooing held for some people.

“Halfway into our visit, Paulo called me in to his hotel room and handed me a small sliver of bone and said, ‘I’m going to teach you how to make a tool, is that okay?’ It took me quite a while to make one small one, and it surprised me when he then kept it. But I realized later his reason was: you can make anything once, but you have to make it four or five times for things to stick. So after I finished a second tool he said

‘Would you mind if I teach you how to use it?’ I was ecstatic.”

Most of Nunes’ learning came from phone consultations with Paulo, but they visited several times, and in 1998 he gifted Nunes with a set of tools signifying that he was ready to practice on his own, as well as a leg tattoo, so he could understand how it felt to be tattooed by hand. When Paulo was killed in November 1999, Nunes fell into a “fairly extreme depression and did no work for awhile. One night he came to me in my dream and



very difficult to do with traditional tools, that would be so easy to do with machines. I allowed myself to be taught by the tools.” Those tools include the *moli*, the comb-like needle which Nunes carves from hippopotamus tusk; the *hahau*, or mallet, hewn from native ‘ulei wood; the stone cup to receive the ink, and the ink itself, blended from burnt *kukui-nut* ash.

The process of receiving a tattoo from Nunes is a lengthy one. During the first visit, to the Oahu com-



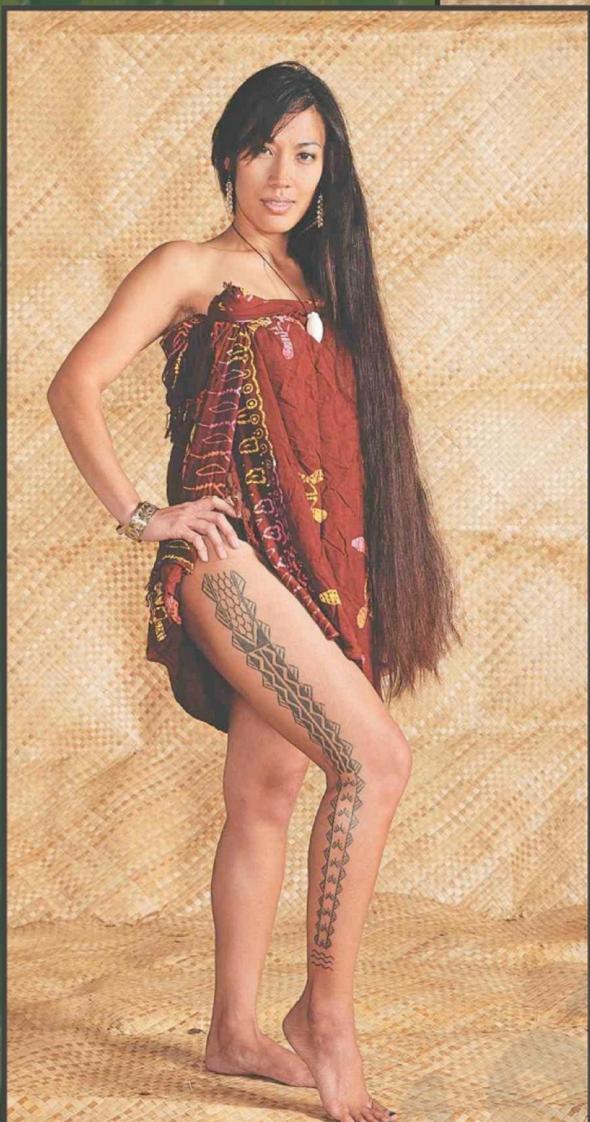
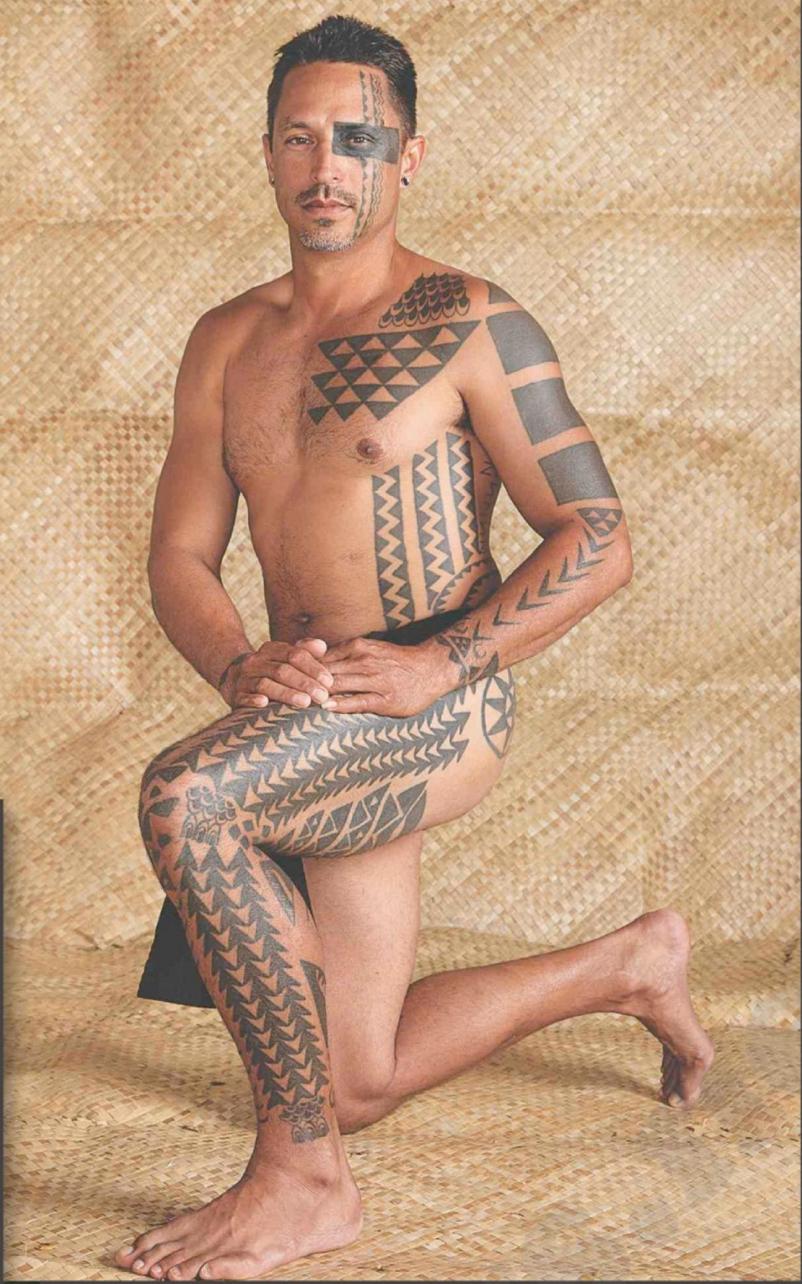
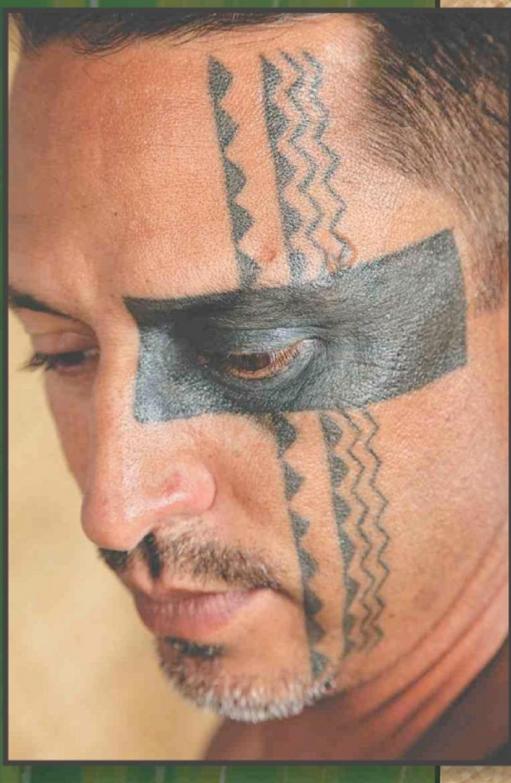
munity healing center where he practices tattoo as part of the many health services offered there, Nunes ascertains both the family background and why the client wants the tattoo. “I ask, ‘What will you do for your family once this is done, how will you give back to the culture, what’s your ultimate goal?’” He then draws from the designs in his mind to choose a pattern, typically geometric blackwork, that will have significance to the client. Then they meet again to discuss the design and set up the actual tattooing appointment.

Before the tattoo application, prayers and cleansing are performed. One leg tattoo can take up to four hours, but Nunes says his method is quicker and less painful than machines—in the right hands. “The most

common reaction is for someone to fall asleep,” he states, during which they often experience visions.

Because the practice of Hawaiian tattooing involves not only artistry and technical expertise, but also knowledge of genealogy, history, healing, and the Hawaiian language, Nunes can work with only a few apprentices, who will remain his students until his death. But he is adamant about the importance of passing on the traditions. He notes, “Part of my struggle right now is to figure out the best way to transmute the information to another generation. I’ve seen books on tattooing and there’s so much room for misinterpretation that I’m not willing to risk publishing what I know. I could get hit by a semi tomorrow and some of the designs would be lost, but that’s better than risking that they be used in the wrong way.

“I don’t envision ever stopping this work,” Nunes declares. “It’s too important to maintain the traditions and keep the culture alive. Tattoos have the ability to heal and help guide an individual’s life



path, they're not just aesthetic. What I do is give the individual a holistic understanding of the process. Hawaiian tattooing is much more than an art or a practice. There are thousands of years of lines that were embedded on the skin by thousands of people, connecting us throughout the Pacific. And the hands that made those lines have passed them on, all the way till now. And that's incredible when you think about it." ★

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Micky Sharpz Man and the Machine

Article by R.J. Musolf

Micky Sharpz, a tattoo artist for over forty years, was one of Europe's cutting edge tattooers. At age fifteen, Micky served an old-school tattoo apprenticeship, and worked his way up to owning his own world-renowned shop in Birmingham, England. In the 1970s, Micky, much like Ed Hardy in the USA, started to rethink the way tattoos should be done and how they should look. This led to his reputation as a premier tattoo artist.

In an effort to bring the mechanical workings of the tattoo machine up to his artistic expectations, Micky started building his own machines—first just for himself, and then for friends. Corresponding with Paul Rogers and others, he also studied metallurgy and the casting of iron. He put this knowledge into his tattoo machines, and it worked. Word spread fast and Micky Sharpz soon became one of the best-known machine builders in the world.

R.J. Musolf: Are you still alive?

Micky Sharpz: As far as I know, I'm still breathing and kicking, and going strong.

Now that we've verified that you're still living, if you don't mind, what's your age?

I'm fifty-eight years of age. I was born in 1953 in Wales.

A lot of people out in the tattoo world today don't realize that you were also a tattoo artist and a tattoo shop owner for many years in England. Can you give us a little background on that?

I began tattooing in 1968. I was fifteen and influenced by various people at the time like Doc Price and Ron Ackers and all of those people, those oldie guys. And



Micky Sharpz, 2011

like everyone else, I carried on working in a tattoo shop, eventually moving to a place in South Wales where I had a shop. Then in 1976 I got a shop in Salisbury in England, where all the army guys are. I spent a couple of years there and then I opened my shop in Birmingham in 1978, where I've been until the present.

When did you decide to start building tattoo machines?

In the '70s, it was very difficult to find decent tattoo machines. In fact, there were very few that were of any value at all. I was using some American machines at that time made by Milton Zeis. They were terrible things that would break and fall to pieces.



Iron Micro Dial LTD. 1998 {built by Mick for my wife Dottie}.

Paul Rogers was around of course, so you could buy quality handmade machines from him or one of various people making them.

But I had also had quite an extensive involvement with engineering. I used to work for the Horstmann Gear Company making parts for time switches, so I worked on many machines and understood all of that. There was always a problem with tattoo machines in those days in that the springs used to break, they rattled around and were very difficult to work with in a consistent way. And so I decided to have a go at building a machine. Over several years, I investigated and looked at it and made various changes and discovered some things from working at Horstmann. They had information about springs and relays and that type of stuff and, eventually, I made a machine. It worked really well.

At that point, I began to get quite well known in the tattoo industry in England. A whole group of us did, Lionel Titchener, myself, Lyle Hardy and Dennis Cockell. They saw the work that I was producing with this machine, and asked when I could make them one. It became two, then four, sixteen, thirty-two. Before I knew it, I was making limited edition machines from this particular kind of cast iron that I discovered. People were using the machines and getting a different kind of result.

At that time, I was in contact with Paul Rogers and he shared some things with me. And I shared some of my things with him. I came to this point of having a machine that worked in a specific way. It's difficult to explain in an interview, but when you've used it, you know the difference.

That's how we met. I started to use your machines when I



Micky tattooing at his shop Mid. 70s.

tattooed and then came to Birmingham to pick several up for America because they were hard to purchase.

At that time I was on my own in a workshop making the machines by hand and also trying to tattoo at the same time.

Still, at this time, there's no huge factory or mass production.

It's a small building in Birmingham.

Yes, exactly. The way I view it is this: it's a cottage industry. It's an industry where it's impossible to use mass manufacturing procedures without losing something really important. I'd prefer to have a group of half a dozen really skilled people working together as a team producing something of superior quality and functionality and that are happy doing it. We're like a family. As you know yourself, you've been there. It's very close and they all work together in a very, very close way and love where they work and they love what they do. The product reflects that.

So the machines are still made in England, even if some say otherwise?

People love rumors. It's human nature and I understand this perfectly well. People love to have myths. There are all sorts of stories going around. One of them is that I'm not alive. The other is that my machines are made in various other places. It's ridiculous. Every single machine that is produced is produced on Tindall Street in Birmingham. Anybody can come to that factory any time of the day, any time of the week, any month of the year, any time they want to. They don't need an appointment. They can knock on the door and ask to see the workshop and they will see.

There is an open invitation to tattooers to visit the workshop: 100 Tindall St., Balsall Heath Birmingham, England B12 9QL.

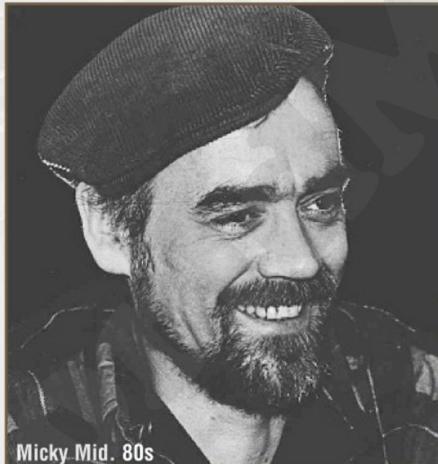
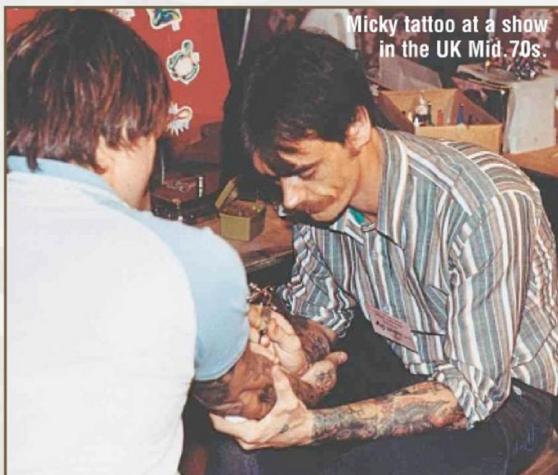
Did you ever think that the tattoo world would be what it is in the current day?

I was absolutely confident that it would. When I started tattooing, there was a real positive driving energy from a lot of young people coming up in tattooing that are now sort of veterans. Those people put so much effort into making tattooing what it is today. They get very little recognition for it actually. The list is endless you know. In the States, for instance, you could talk about people like Ed Hardy who really did a lot for modern tattooing. In this country, there's a whole list of people that worked absolutely tirelessly in that area.

And I was there at that point and I could see that potential. It was almost like a physical thing. You could see it moving. There was so much energy. I was confident that, yes, in the next twenty or thirty years tattooing was going to be absolutely explosive.

I didn't see it coming, but I don't have a negative read on it. I don't think you do either. Do you think it will bottom out?

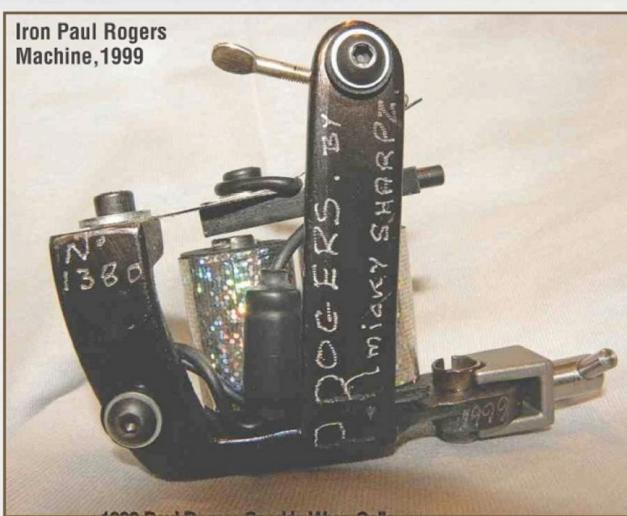
I think it will evolve. It's one of these things, like a snowball. Once it starts to roll, it will keep rolling.



Micky Mid. 80s



Two of Mick's guys outside of work shop in Birmingham, UK, 2010.



You start to think about the level of artistic ability that is now in tattooing. It's incredible. It's absolutely mind blowing. Even now, I look at things and I wonder how they've done them. It's just so wonderful. You can't believe that they've done it. And of course this sort of work requires tools of high quality, of integrity. And we try to do that.

I'm an accidental success. I didn't set out to do this. It just happened. And I went with it because I could see how positive it was. Hopefully what I've done, in the years that I've been involved with this, has had a positive effect on tattooing in general. For me, that would be a real buzz and I believe that to be true. That is my buzz, to see somebody come back and say "look what I've done." It's just fantastic.

Finally, I mean, the most important thing about this is that I'm often asked why do you think that people copy or imitate your machines? I get so many people writing to me saying, "I've got a machine is it yours?"

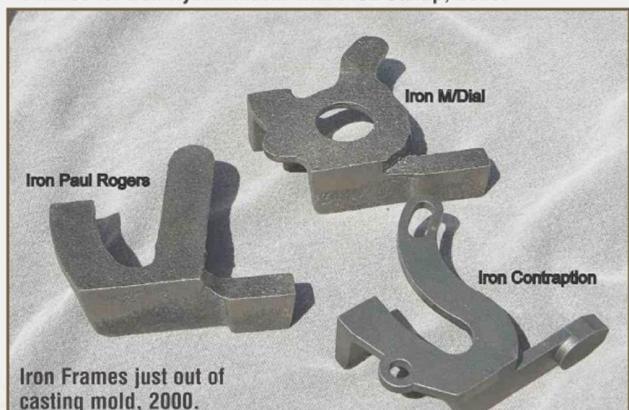
And they ask why people do it. It's human nature, and people do it, and there's nothing you can really do to prevent people from doing it. And I haven't really got a problem with people



Iron Dial Frames hand carved by Micky 1994 VARY RARE.



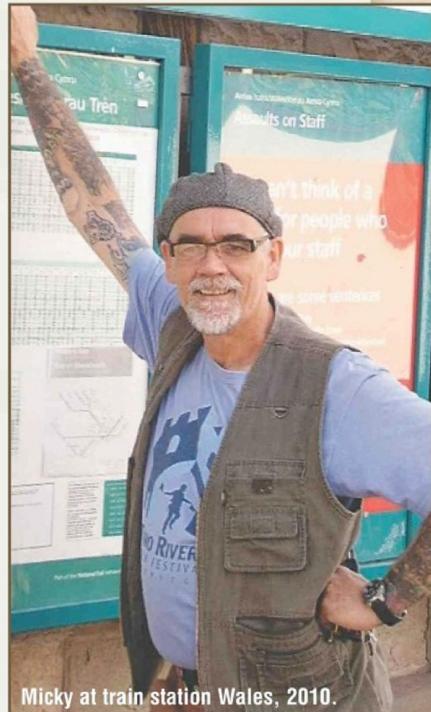
Frames for Iron Hybrid Mach. with MSL Stamp, 2010.



Iron Frames just out of casting mold, 2000.



Micky on his custom H.D. in Wales, 2011.



Micky at train station Wales, 2010.

doing it. The problem I've got with people is not that they copy the machines because it's such a compliment. It's an absolute compliment as far as I'm concerned because I always think to say to myself why would they want to copy what I'm doing? What reason is there? And there's a good reason for it and I'll let you figure it out for yourselves. But the fact that they do it is not a problem. The fact that they don't say that they're copies is the thing that's the most hurtful because I know what I put into those machines and I know what the guys who work with

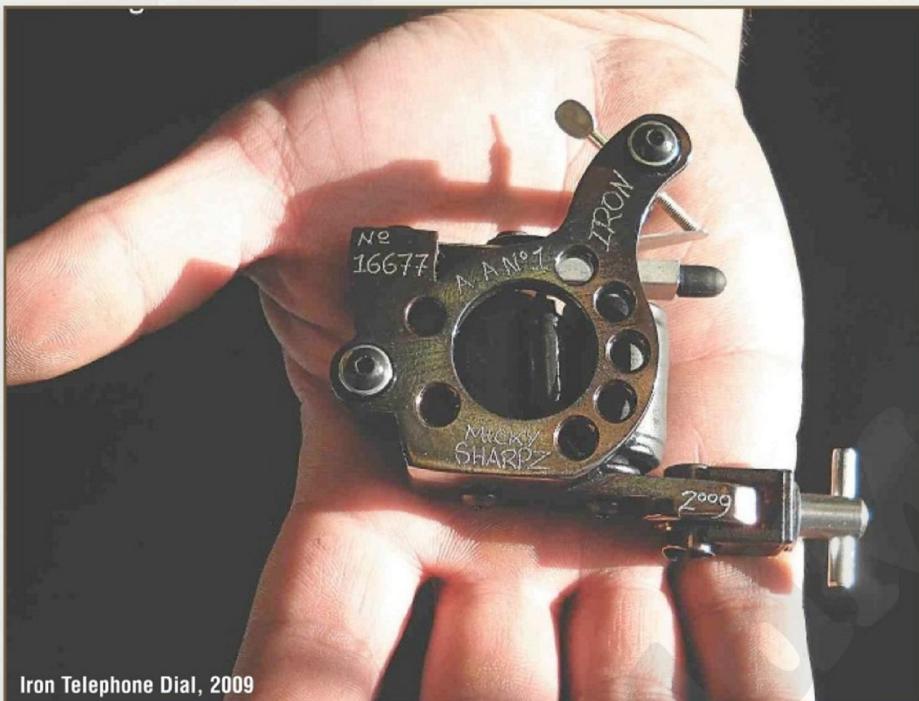
into what we do. We're not here for five minutes; we're here for good. And we make a Paul Rogers machine, but we don't say this is made by Paul Rogers. We never have. We say this is something we know that Paul Rogers did and we respect it and appreciate it and we would like to make our version of it.

It's good and it's been good talking to you and I hope some people in the states do come to the London show and go to Birmingham and I know you're supportive of a lot of people and supportive of the person out there who's trying to make a

custom machine.

There's a guy in England called Danny Harkin who makes machines and we even work together on them. We talk freely and openly about what we do. He makes good machines. He doesn't copy someone else's machines or anything else. He makes his own machines. They've got their own integrity. And integrity is the key word in this. But a lot of people have little integrity and they don't care whether they rip you off and in fact they're quite happy to take your money off you. If you want to do that, do it, but know what you're getting.

And to sum things up, the thing I think that everyone who is a tattooer or is involved in the business wonders about is if you hadn't become a tattoo artist, what



Iron Telephone Dial, 2009

me put into them and I know how much they love what they do and how much they care about what they do and I know for a fact that there are several people around this planet that are just basically like jackals picking on my leftovers.

I repeat what I said, anybody anytime can come to my workshop and see exactly what goes on. You will see how small it is. You will see how organized it is and how much attention goes

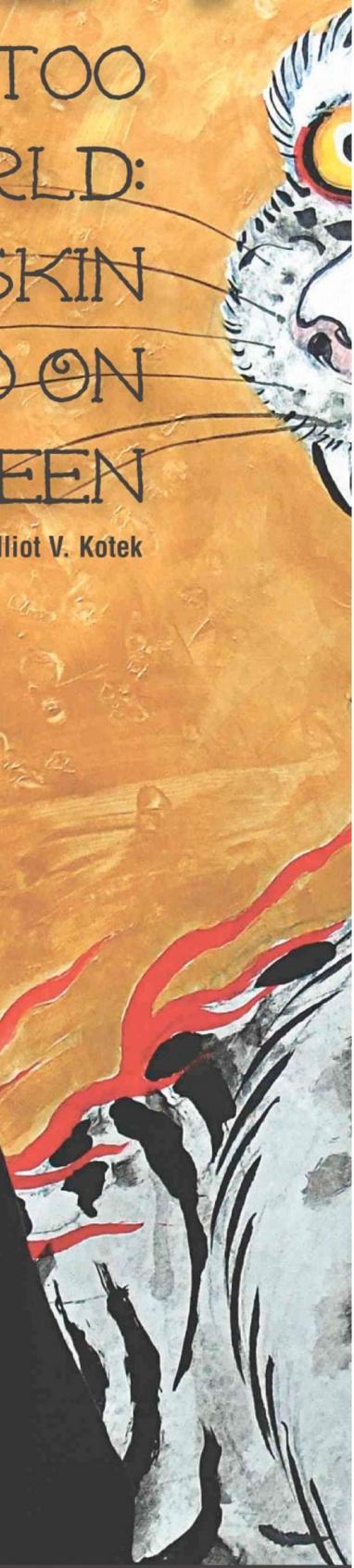
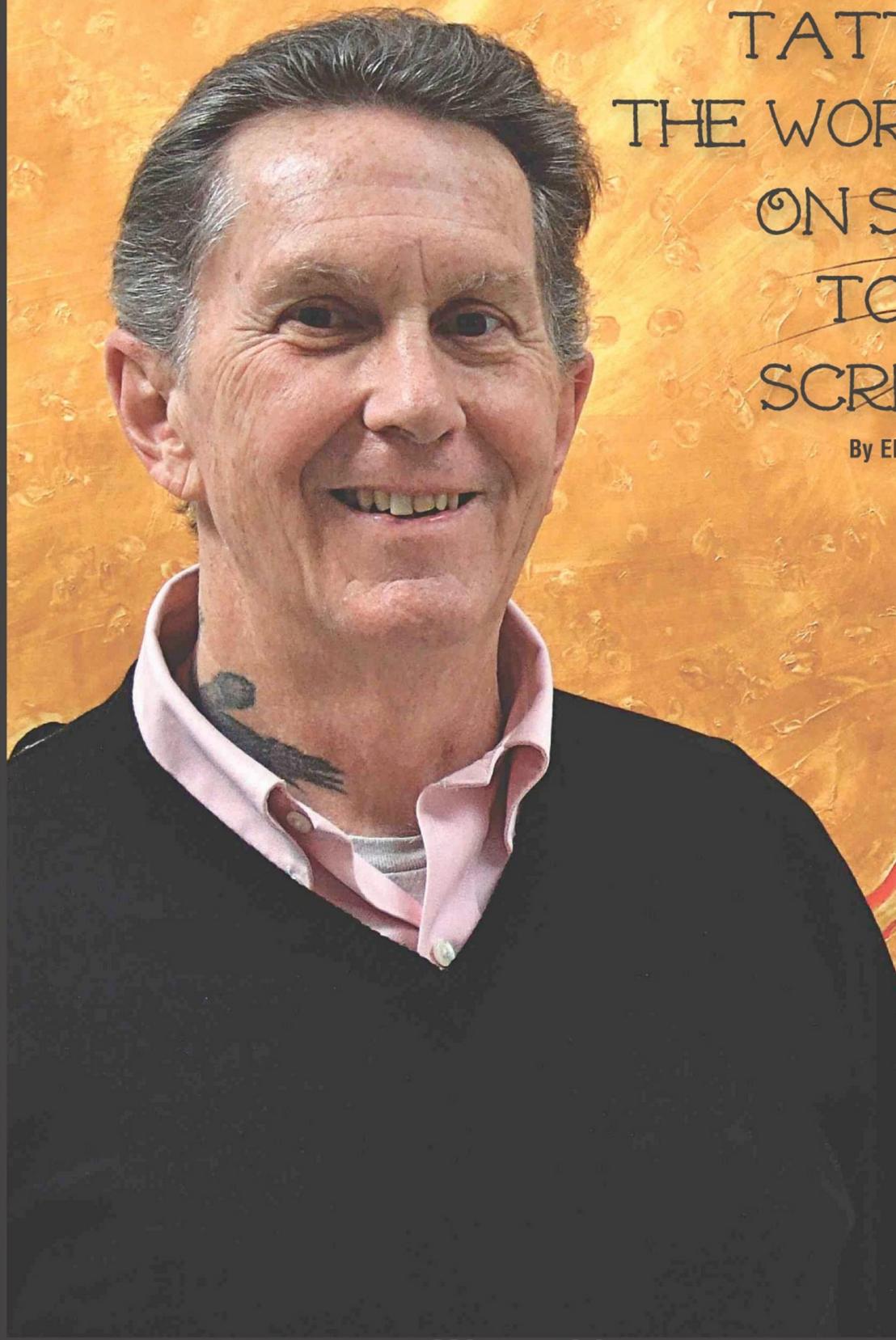
would you have been?

I love things that are natural, that are real and earthy. I love cast iron. It's a bit sad to be as fascinated with a material like cast iron as I am. I'm really interested in all of those sorts of things. I probably would have ended up as a Morris-dancing woodsman living out in the wild carving wood and making things out of timber. ★

JED HARDY

TATTOO
THE WORLD:
ON SKIN
TO ON
SCREEN

By Elliot V. Kotek





Directed by Emiko Omori, *Ed Hardy: Tattoo the World* follows the skin and canvas endeavors of Donald Edward Talbot Hardy with a respectful reverence, quietly revealing the serious side of Hardy's artistic influences as well as acknowledging the recognition his name/brand now commands in the marketplace.

Sure to surprise the many for whom Hardy's name is as much about fashion as art, *Tattoo the World* introduces us to a ten-year-old obsessed with tattoo (he signed his penciled tattoo designs "D. Hardy" or "Don Hardy"), educates us to his formal education at the San Francisco Art Institute in the 1960s, and reveals the people (Doc Webb, Phil Sparrow, the Japanese masters) who influenced the philosophical and design aesthetics that shaped Hardy into an industry icon.

Like those who came before him—Phil Sparrow, Bert Grimm and Sailor Jerry—Hardy's role inspired change in the American tattoo landscape, shifting ideas from the boardwalks to the salons, and from catalogs of images to personal collaborations between artist and client.

I had the opportunity to speak with the legendary tattooist from his home in San Francisco.

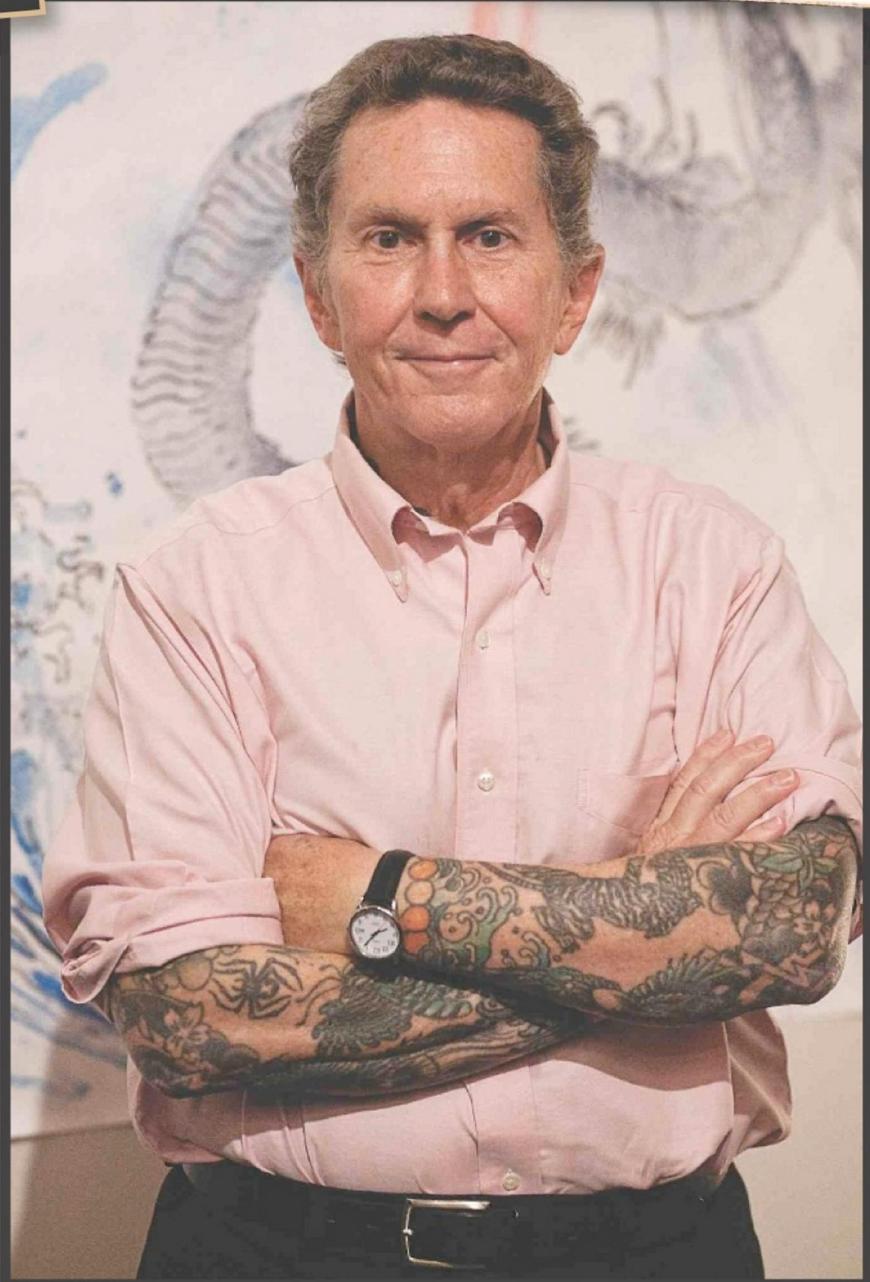


Elliot Kotek: No one could have dreamed tattooing would have entered the mainstream in the way it has over the last fifty years. What gave you the strength of your convictions?

Ed Hardy: I believed in its validity as a medium and understood, at least viscerally, from an early age, that it was something that people were attracted to. When I got into it, it was so demonized, so marginalized, and I thought, "This is just not right."

Also, for me as a working artist, tattooing was a very interesting and beautiful folk art in America and some other places, and had been stomped out in many other places, and it had been outlawed. The Church and all the powers that be had come down on it, and that made me more determined that this was something people should be able to do.

People are always trying to suss out what tattooing's appeal is. To me, they're sort of heraldic, little capsules of human emotion—love and bravery and fear and humor—in a global society that no longer has more meaningful and codified symbols, for the most part, with the erosion of the previous power structures.



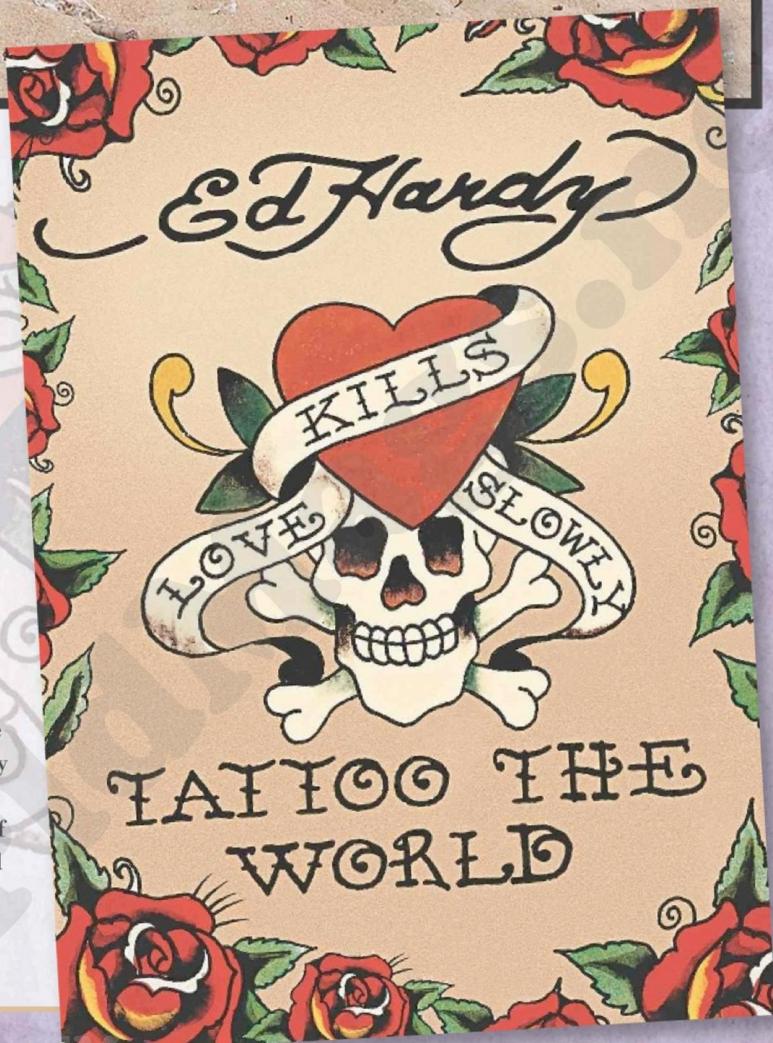


EK: And consequently, in 2009, the Ed Hardy brand sold \$700 million worth of merchandise, and an Ed Hardy fragrance outsold Chanel No.5 at Macy's stores across the US. Does that say it all?

EH: I think it's totally mind-blowing. It's like *The Twilight Zone*, things seem normal and then it's like you're in another dimension. I didn't pursue the licensing thing. Guys with a very small garment business in Japan and L.A. found me from an article on a painting show that I had in Santa Monica and said, "Wow, this guy's work could be great on clothes."

Initially, I didn't want to do it and they persisted, and I admired what they were doing. They were straight up people. I thought, "Yeah, we'll try this." But with no expectations whatsoever, and when it went on and this guy Audigier wanted to license it, and it started to ramp up, it was "Wow." I don't take any of it for granted, and I'm very thankful for it. It's very strange, especially for me, I think.

It did give me a new appreciation and a chance to be more objective about the classic Americana images that formed my early work—the flash sheets from when I was tattooing military guys in the late '60s and early '70s formed a big piece of the licenses for the products. And I see some fifteen-year-old girl walking down the street with a shirt, and I instantly think "I painted that for the Marines in 1969 in San Diego." And a lot of people wearing this stuff or buying products



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Artwork by Timmy Tatts



S&I THE CONVENTIONS



I decided to put on a show where we really cater to the tattoo artist- which mainly means they can get educated and share information with each other. What I tried to do is just show appreciation...to let everyone know that they play a significant role in our event.

-Mario Barth (The Biggest Tattoo Show On Earth)



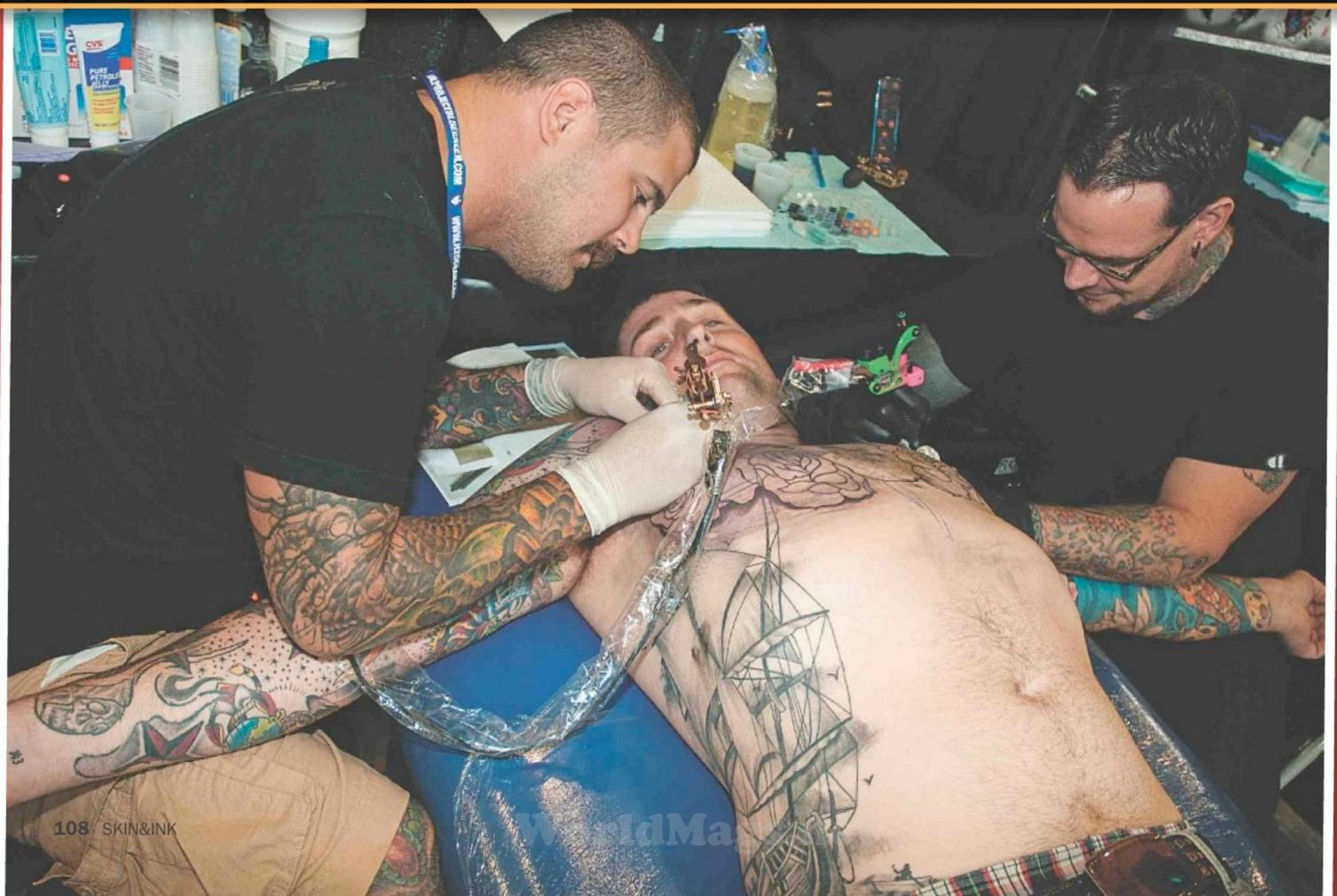
It's funny. The first time tramp and I walked in there, the room looked so huge. We couldn't figure out how we were going to fill up the room. Here we are six years later and we're using every bit of space.

-Brian Everett (Detroit Motor City Tattoo Expo)

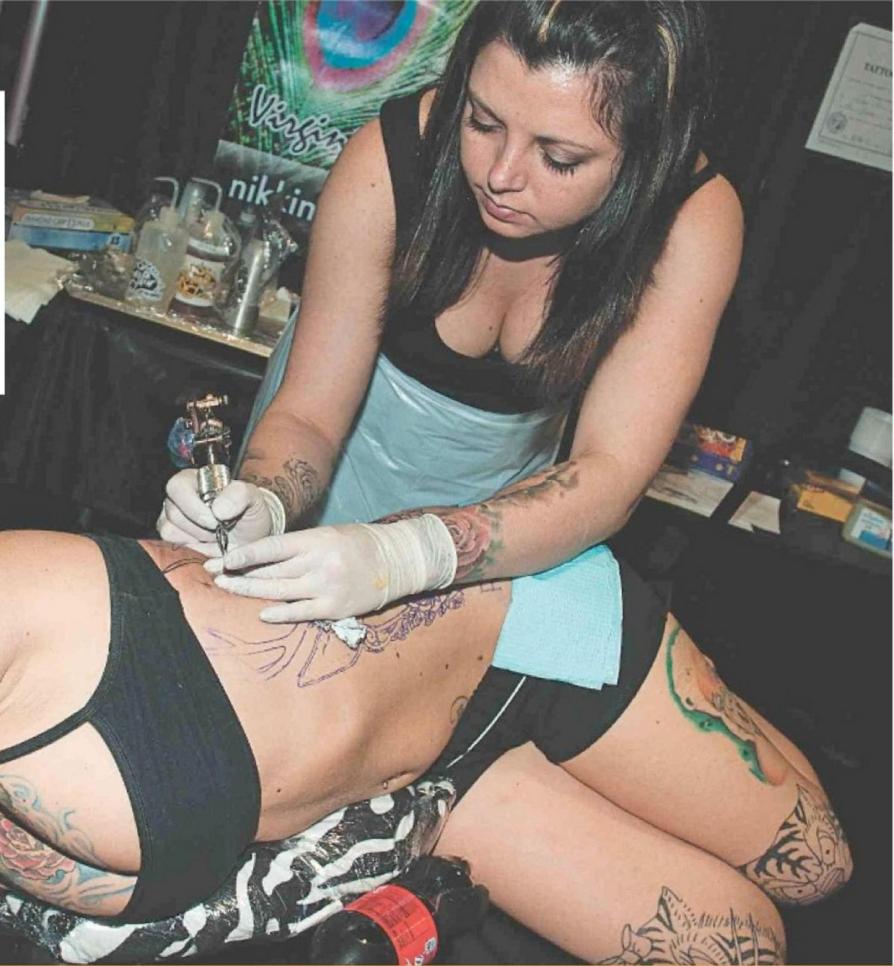




2011 CAPE FEAR TAT



The springtime weather was pleasant and the nearby surroundings were historic as the port town of Wilmington, NC accommodated the first annual 2011 Cape Fear Tattoo and Arts Expo. At the Wilmington Exhibit Hall, promoter Bart Andrews (Bombs Away Tattoo) put together a top-notch and varied list of highly skilled tattooers at a decent venue, and ran a relatively smooth first-year show, much to the delight of a solid crowd.



TOO AND ARTS EXPO

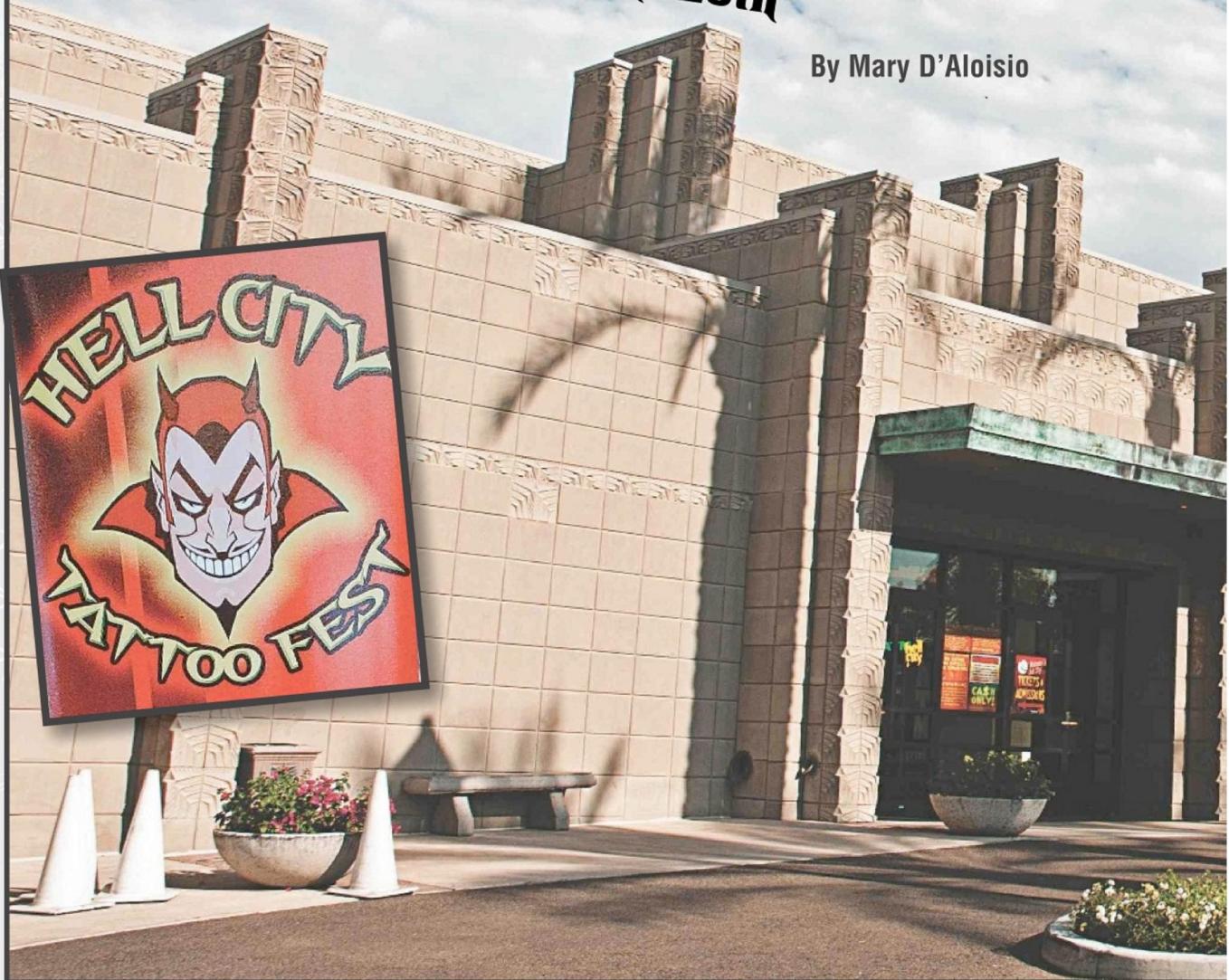
Article and photography by Mary D'Aloisio



Pleasures of the Tattooed Flesh Celebrated at Hell City Phoenix 2011

Arizona Biltmore Resort, Phoenix, AZ
August 26th–28th

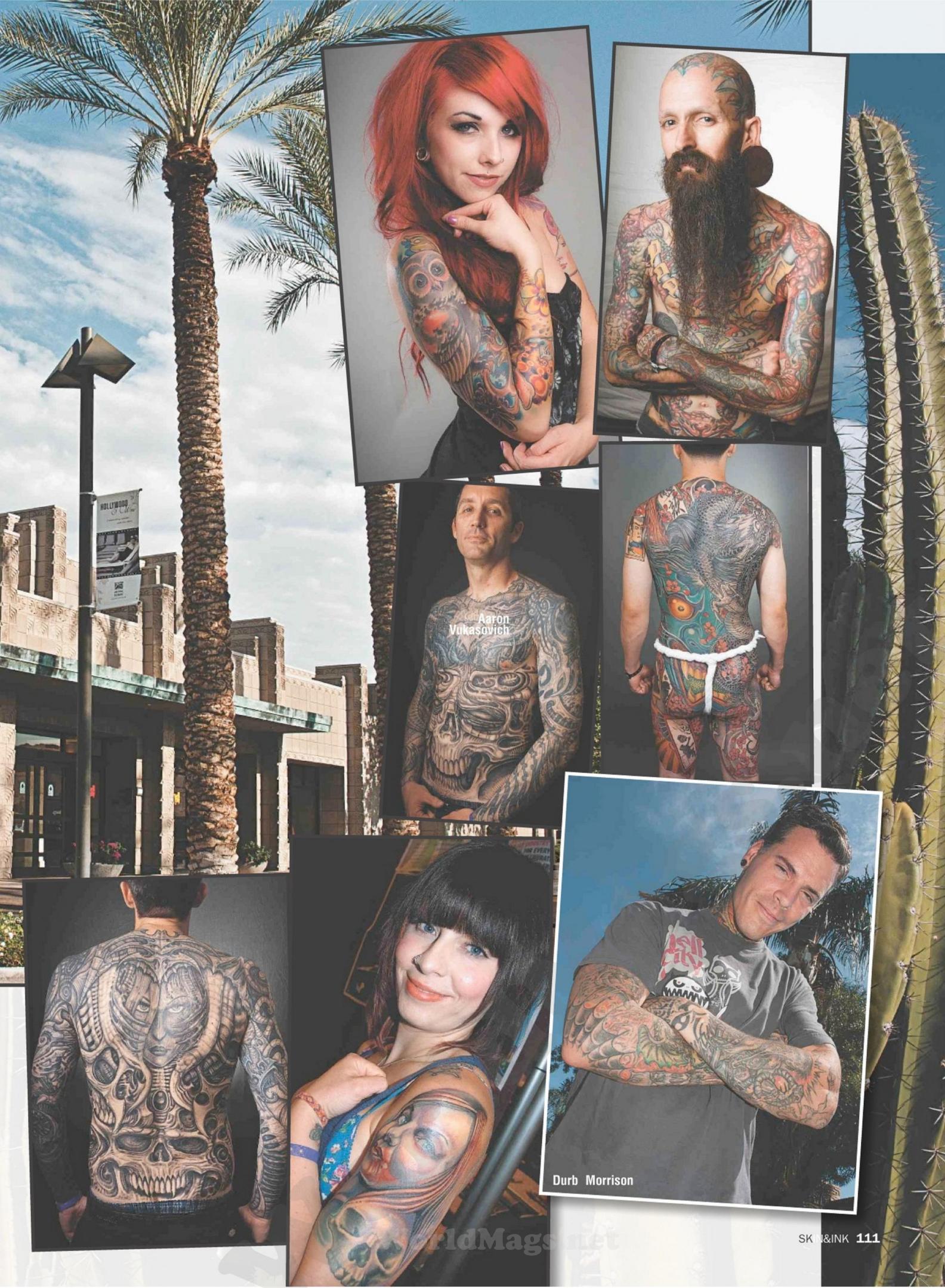
By Mary D'Aloisio

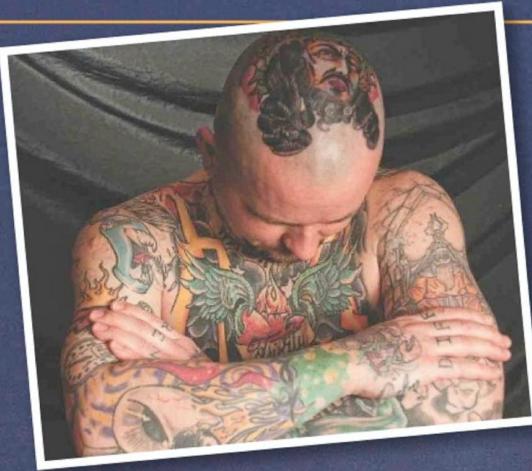


The elite of the tattoo scene gathered at the almost island-like oasis of the Arizona Biltmore for a weekend celebration of tattooing, maddening artistic collaboration and indulgence in the ‘work-hard, party harder’ attitude that is called Hell City.

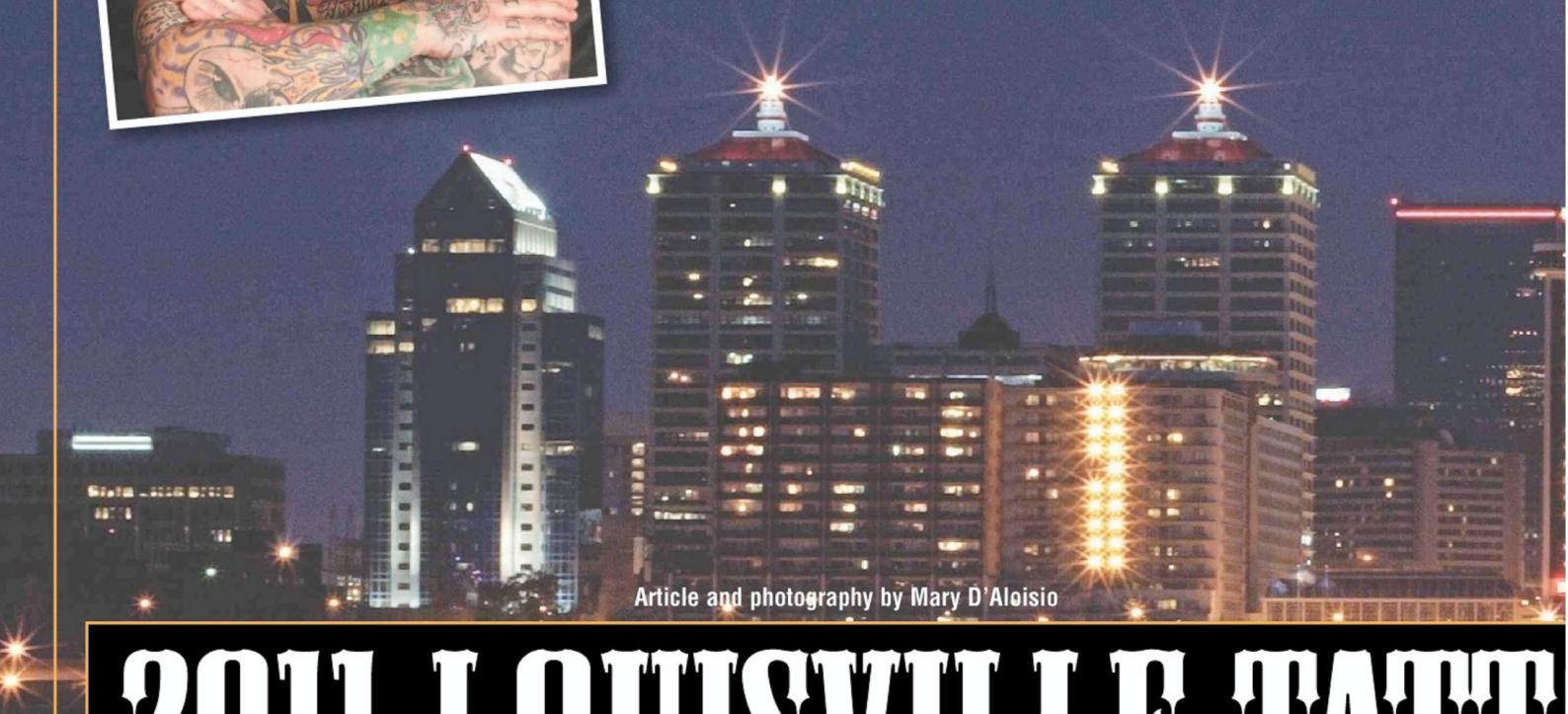
The Hell City phenomenon, started by Durb Morrison and now in its 10th year, has taken the idea of a tattoo convention and made it scream.

The thirty-nine acres of gardens, cool salt-water pools, Frank Lloyd Wright-influenced architecture and human sized chess boards make up the fantastical playground of the Arizona Biltmore Spa and Resort in Phoenix. The hotel hosted this year’s festivities, and the serious work and collaboration of the events has evolved into one of the most celebrated gatherings of the tattoo industry’s top-notch artists.





Article and photography by Mary D'Aloisio



2011 LOUISVILLE TATTOO CONVENTION

The Hyatt Regency in Louisville, Kentucky hosted one of the biggest and baddest tattoo shows in the northernmost Southern city. March 18 through 20, the folks at Villain Arts gave their all to bring a carnival-like good time to a too-often neglected but solid tattooing region. It was at this well lit, well laid out, and well advertised event that I got to spend some quality time watching some pretty damn talented tattooers from the Kentucky scene do what they do.

After setting down my gear and connecting with *Skin&Ink*



cover artist Dave Nestler, I began scoping out the floor. To my delight, I discovered S&I's newest contributor, Nate Beavers happily tattooing away at a little hand piece right across from our booth. Philadelphia Eddie was in his dirty-good humor, signing books for the crowds. Damien Friesz was in good spirits and showed me his new Gen7 Swash drive fresh from Unimax. Famous Leg Greg from near my home in Chicago was in attendance (I can't remember the last time those guys got



00 ARTS CONVENTION



Megan Scott



floor. Tattoo Charlie's Museum was in full swing with the rich history from Lexington; Five Star Tattoo, also from Louisville, was throwing down some traditional work; and Dirtbag Jack Hinton (MBA in Madison, KY) was starting a rather large traditional Jesus portrait on a man's head. Friday night was off to a bit of a slow start, though the machines were steadily humming.



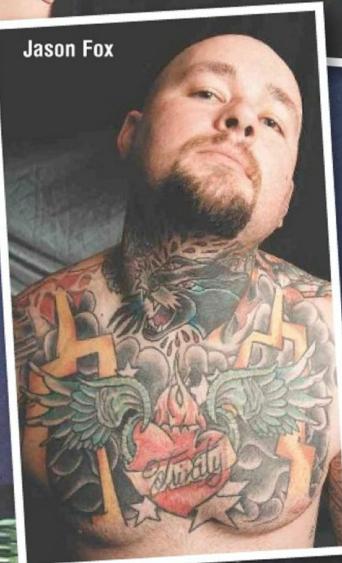
Amy Nicoletto makes her presence felt.

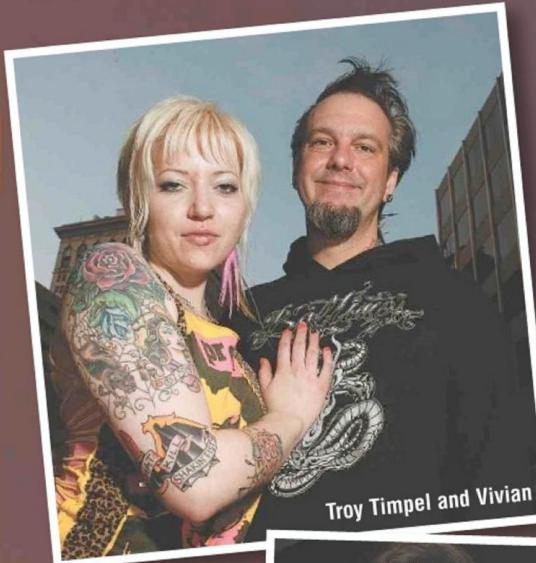
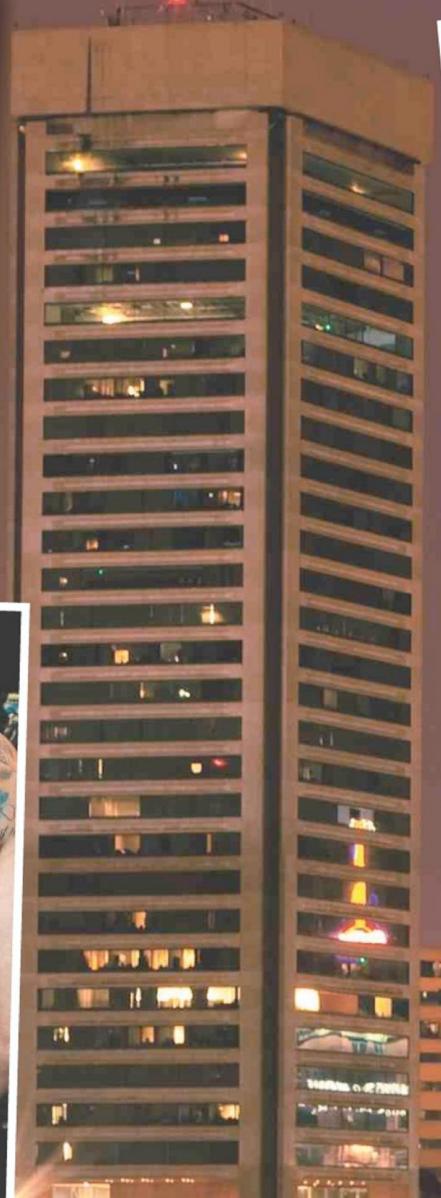
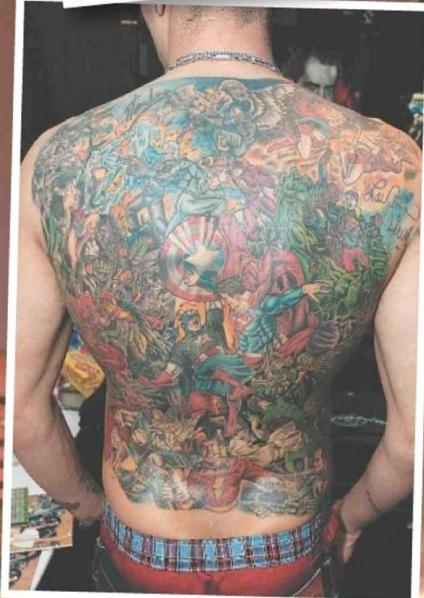
out) and I saw on the wall sign that Villain Arts kingpin Troy Timpel would be offering a "Live Nude Tattooing" seminar. "Let the games begin, I'm home," I thought.

But what I was really looking to get a feel for was local flavor. Louisville has a deep history of solid tattooing; I couldn't wait to see what the artists from Kentuckiana had to offer. Dr. Blasphemy, the show's emcee, directed me to several points of interest on the



Jason Fox





The mammoth 5th Annual Baltimore Tattoo Arts Convention, hosted by Villain Arts at the Charmed City's Sheraton City Center Hotel from April 8th to 10th, attracted masses of tattoo artists and enthusiasts as the "not-to-miss" good time on the Chesapeake Bay. I was super stoked to land on Maryland soil with my gear and some of the nicest folks in the continental U.S. asking me and my visible tattoos, in Baltiomorese, "Are you going to the tattoo convention oh der, hon?" It's always a sign when the airport personnel know what's up.

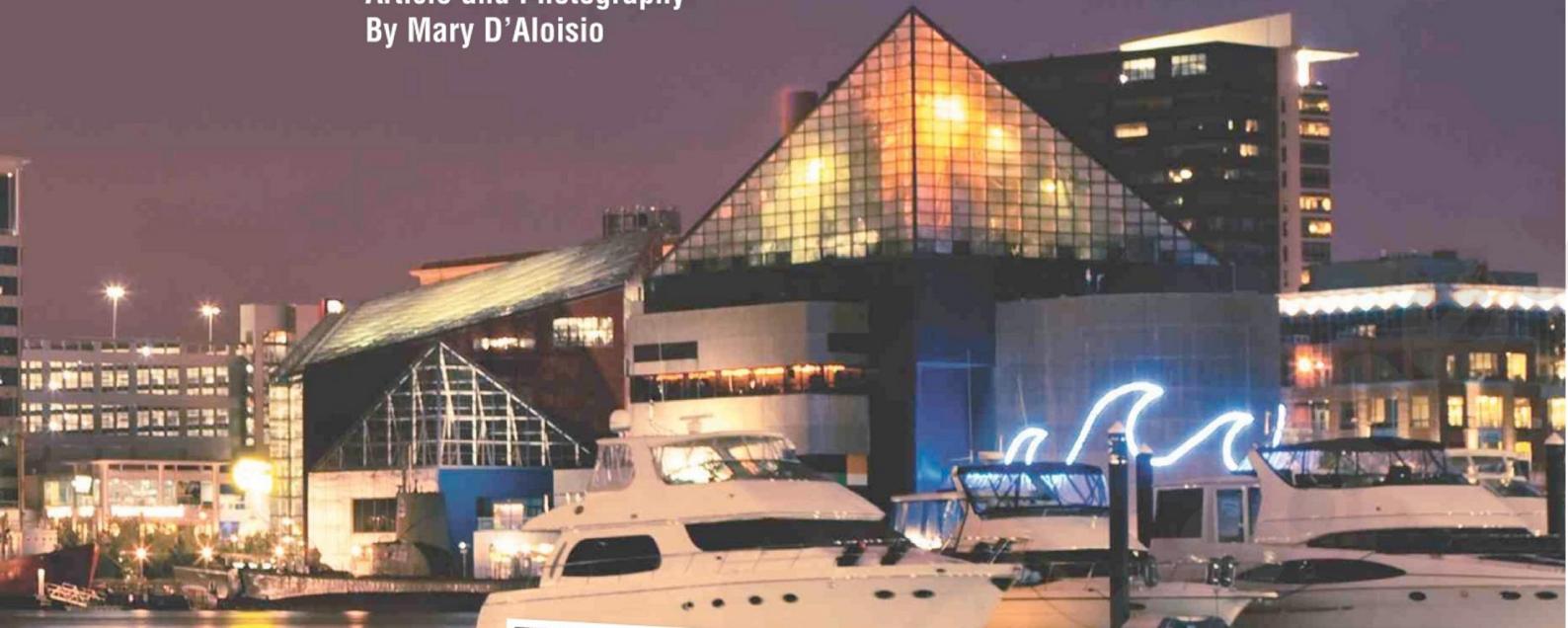
After a fun time with the car-service folks I arrived on-scene. I met up with Dave Nestler and was shown the way and quickly set up my gear, and looking around for Gunnar Gaylord, the first person sporting an Edgar Allan Poe-inspired tattoo...

While saying hello and declining an invitation for a "massage" from Crazy Philadelphia Eddie, nodding to sweetheart Timmy Tatts, and hugging "LA Ink's" Amy Niccoletto, I was floored by the sheer enormity of the setup. The Tattoo Arts Convention sprawled through two ballrooms' worth of tattooers, stages and risers of supply companies, art vendors, clothiers and of course, for the Villain Arts-styled entertainment, a stage and a special place for mechanical bull riding. As the large hotel began to fill with tattoo enthusiasts, I found it increasingly difficult

BALTIMORE TATTOO ARTS CONVENTION

APRIL 8-10, 2011

Article and Photography
By Mary D'Aloisio



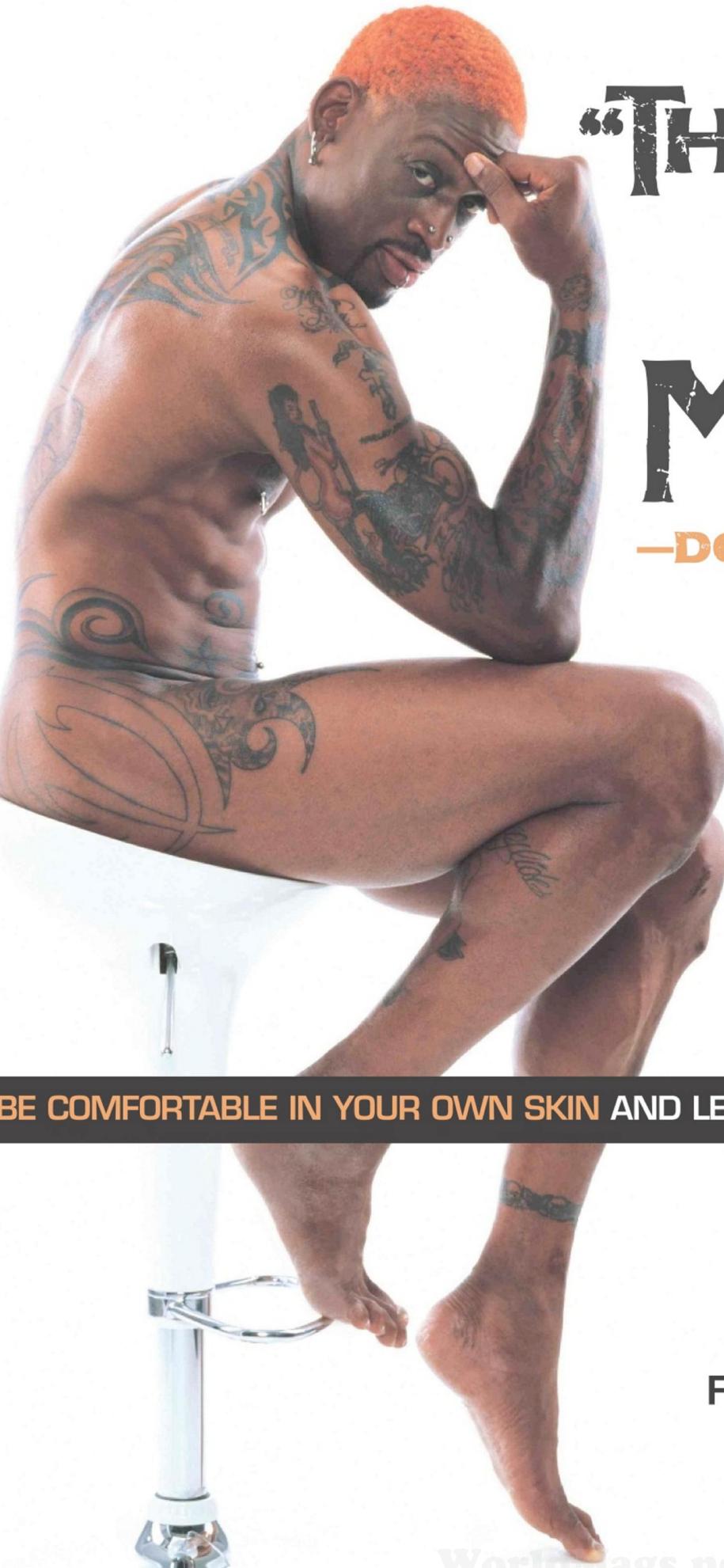
to move around, and was not surprised to learn later from Troy Timpel that the event attracted over six thousand fans and over two hundred and twenty tattoo artists. The layout was well thought-out, with the primary and secondary ballrooms set up for tattooers, with vendors representing in the connective hallways between.

The event had a great flow, but was super-packed. Everyone was working and getting down to business. The weekend was well-laid out before me and I couldn't wait to see the tattoos and collaborations that were afoot. I had a long list of tat-



tooers and tattoo enthusiasts I wanted to check out, so I quickly got to work.

I made a beeline for Gunnar Gaylord's booth, knowing that this guy had been kind of off the radar for some time and was finally coming out for a convention again. Watching Gunnar back at work was quite possibly the highlight of my entire weekend. The "Kreepy" kid, tattoo master of solid illustrative new school, was back in black, so to speak. True to his hardworking style, he was working on a lower arm piece of three-fingered Romeo and Juliet in his bold, deeply saturated illustrative style.



**"THINK
INK,
NOT
MINK"**

-DENNIS RODMAN

BE COMFORTABLE IN YOUR OWN SKIN AND LET ANIMALS KEEP THEIRS.

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When you see how the tattoo works with movement of the body, you have a totally different impression of it. That's the magic of tattooing.

-Oleg Turyanskiy



I love to capture soul in a piece. A depth where one can feel the intimacy or the emotion of what the image is conveying. I want my tattoos to glow with light and to make the viewers' eyes make up what they can't see in the shadows.

-Claire Reid



I saw an article in Burst magazine about American jail tattoos. I soaked up every detail of this and built my own prison-style machine. I think this was the most enjoyable time in my life. Never caring about anything, not thinking about money or responsibility, almost romantic.

-Tomo





KAI FAUST

NORDIC
TATTOOS
AT KUNSTEN
PA KROPPEN

Did the Vikings have tattoos? How did the old Celts adorn their skins? Are there still any mummies preserved that show permanent decoration? These are only a few of the scientific questions that keep thirty-two-year-old tattooist Kai Faust busy. The German-born artist, now at the legendary Kunsten



pa Kroppen studio in Denmark, mainly specializes in traditional tattoos from Nordic cultures, and has a lot to say about tattoo history.

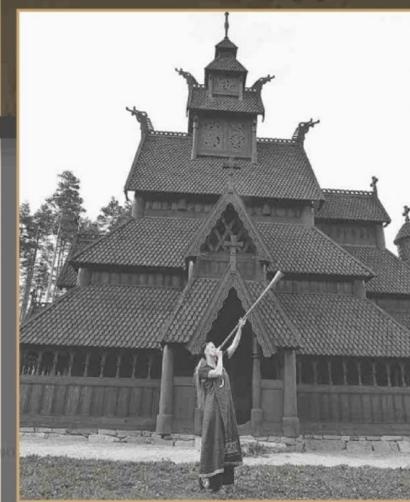
Travelin' Mick met him in Copenhagen for a long chat.

What can be the best thing to a little German boy who has always been interested in Vikings? To become one himself, right? This dream has come true for Kai Faust—as closely as possible in the twenty-first century, of course.

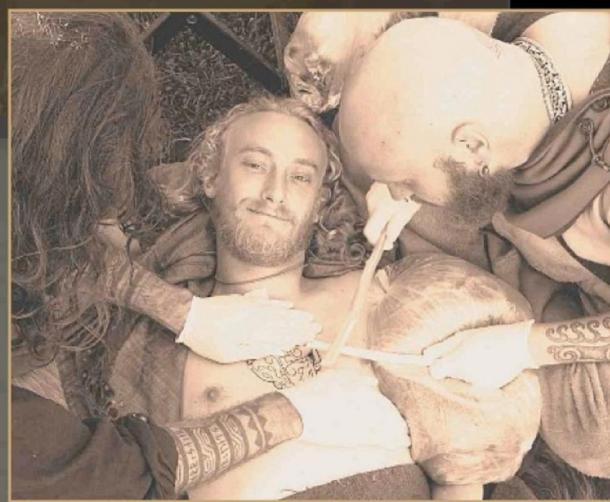
The artist now works at the famous Kunsten pa Kroppen studio in

Copenhagen, one of the most renowned places worldwide when it comes to traditional Nordic tattoos. Owner Erik Reime, now in his early sixties, is still working, but has largely retreated to a quieter lifestyle. He is—together with fellow Danish artist Jorgen Kristiansen—the most important pioneer in doing serious research in Nordic, Celtic and Viking tattoos. (Colin Dale, one of the most iconic and visible artists of this genre, worked with Erik for many years, until he recently opened his own shop, Skin & Bone, in the Danish capital.)

Even as a child—it was the boom time of the Celtic tattoo designs in Europe



SWEDEN



around 1990—Kai was interested in the motives that those heroes of the Celtic tattoo style, like Bugs, Eus, Pat Fish and Erik Reime showed to the world. Over the course of the years, he acquired the skills to draw and eventually design those extremely complex knot and weaving patterns. The designs, which actually don't have that much in common with the ancient central European Celts of the early periods (see boxed text), mostly originated in today's Great Britain and Ireland and reached their artistic apex in fantastically illustrated Bible texts during the ninth century A.D.

When Frankfurt tattoo artist Astrid Koepfler, of the renowned studio Drauf und Dran, saw the drawings of this young man, she was quick to offer him an apprenticeship as a tattooist. During those early years in Frankfurt, he learned the trade right from ground up, and soon mastered machine and hand poking techniques, his true passion. Almost daily he religiously checked on the website <http://www.tattoo.dk>, where Erik Reime has been (and still is today) publishing his latest masterpieces and

research results concerning Nordic and Celtic tattooing.

During the summer months, Kai began to travel Scandinavia, where regular Viking markets gather crowds of serious aficionados of the ancient Nordic lifestyles. "It isn't rare to find up to seven hundred vikings," he says, "who work in traditional handicrafts like blacksmithing and carpentry, bring up their kids according to natural philosophies, build their own wooden houses and boats and spend the summer on the road in tents made of reindeer leather." His tours have taken him all the way up to the Norwegian Lofoten islands, north of the polar circle. He used to live this lifestyle several months per year and attended seven or eight of those week-long events to tattoo dozens of fellow vikings and norsemen at each one of them.

"In these situations, the old tribal spirit is coming through. Often the chief of a group is getting a tattoo first, and then all the other warriors want one too. And then they usually stick with their tattooist forever. At one market, Colin Dale and his family joined me,





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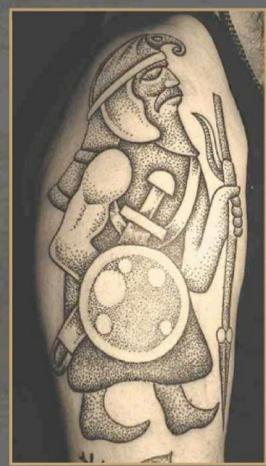


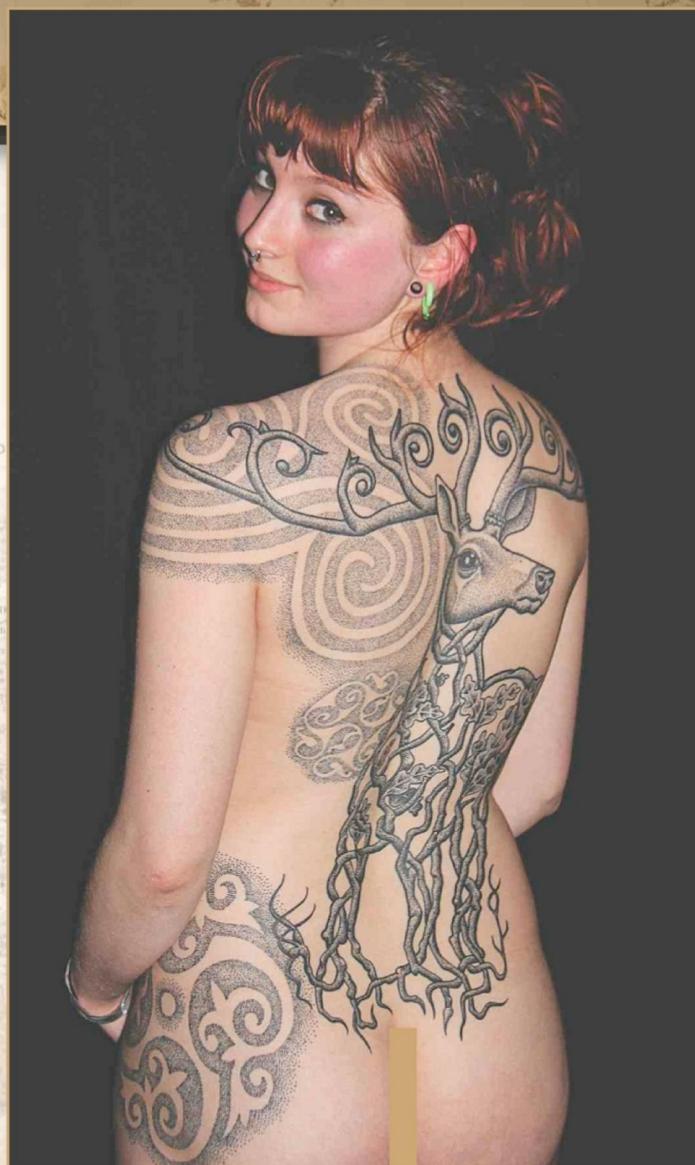
Convention Frankfurt, Becky, Kai, Bjorn, Marc, Katrin

and even though I was booked out for the entire week, at first nobody wanted to get tattooed by him. Only when I told them that I get my own tattoos by Colin, they all wanted something by him too."

Kai owes large measures of his excellent reputation and his remarkable skills with hand tools to his work and time at Kunsten pa Kroppen in Copenhagen. When Astrid organized a guest spot for him in Denmark, it quite soon turned into permanent employment at Erik's shop, since Colin Dale left the shop soon after to go his own way.

Due to his training with Erik Reime and Colin Dale, Kai Faust now masters most ancient techniques of traditional tattooing from handheld needles, tapping instruments and experimental tools like flintstone splinters, thorns and sharpened animal bones. "We actually don't know that much about if, how and when those tools were used," Kai openly admits. He explains, "A lot of it is based on comparisons and assumptions: You see, when Ötzi, the five-thousand-year-old mummy that was found in a glacier in the mountains between Austria and Italy, died, he was carrying a sharp needle made of bone with him. This

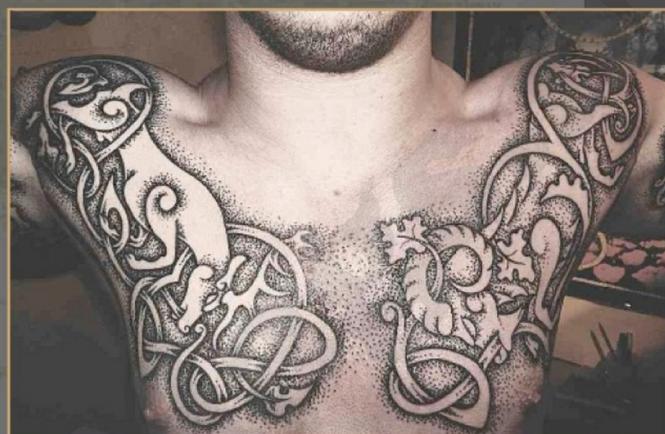
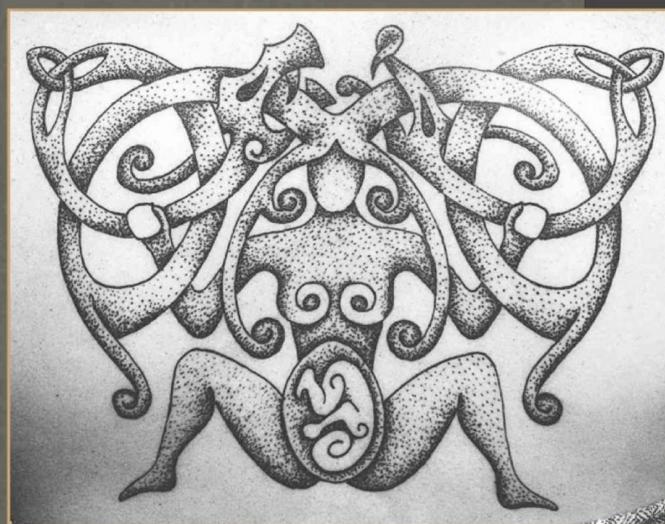
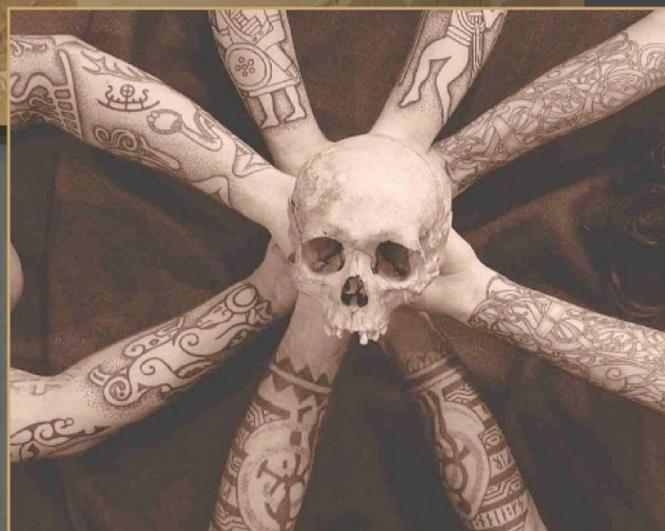




kind of needle can be used for tattooing, but it doesn't mean it was used like that. But the glaciers keep on melting and as new excavations are made, new bodies might be found. Maybe we are lucky, and a thousand years ago, a drunk, heavily covered Viking tattooist stumbled home from the pub and fell into a glacier-split, haha!"

Increasingly, Kai, who also still tattoos by machine, relies on the tapping technique as it was perfected over thousands of years in the Pacific areas and still is used in Samoa and Borneo. When it comes to designs, he is certainly no purist insisting on absolutely genuine traditional Nordic motives, but instead loves to incorporate Polynesian or even Western traditional designs into his work.

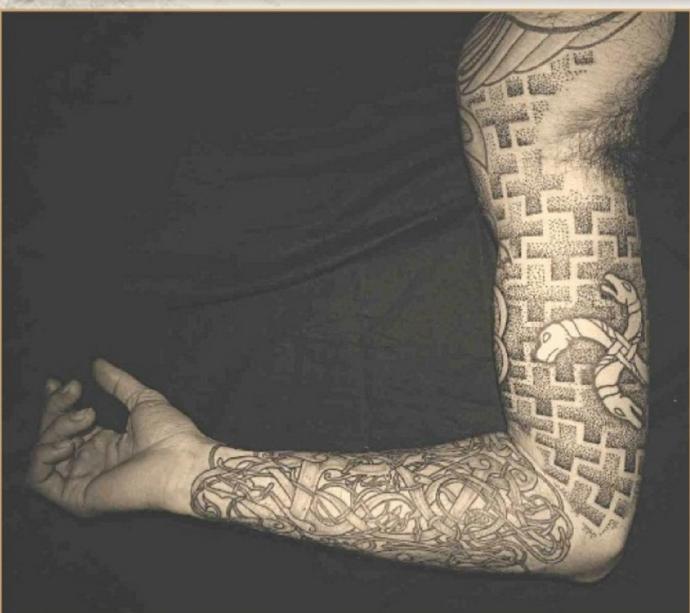
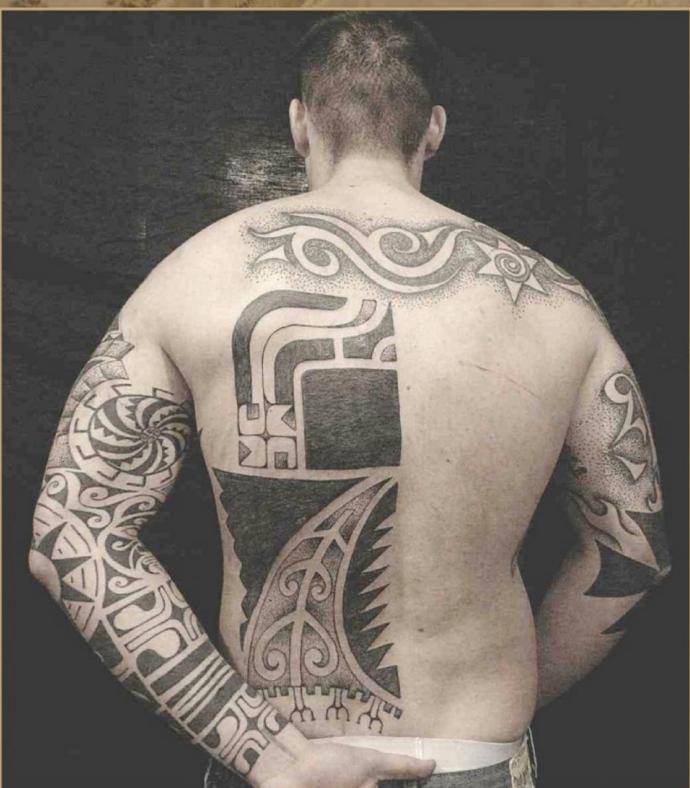
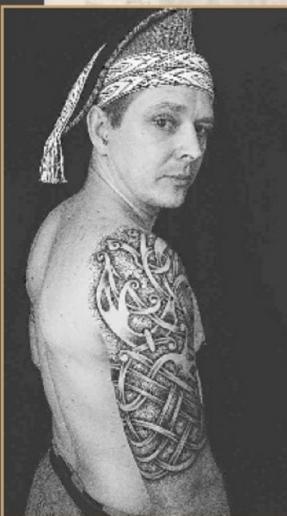
When asked whether this doesn't alienate the hardcore Nordic traditionalists among his clientele, he answers coolly and cites a quotation attributed to (among others) Thomas Morus: "Tradition is not to preserve the ashes but to pass on the flame. Making a one-hundred-percent copy of a Runic inscription into a tattoo is not all I intend on doing. I'd rather see to it that hand tattooing in Nordic countries is preserved or even resurrected as such. Look, in Viking art alone there are more than one hundred different styles recorded, simply because every master interpreted individually what he had seen and then passed it on. Tradition, yes. Preserving important elements of ancient art, sure. But, please, don't be stubborn about just using old designs!"





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Consequently, Kai prefers to work personal experiences and wishes of his clients into their designs and strives to create a truly individual tattoo, using the symbolism of Nordic and Celtic art as he sees it. One problem Kai Faust has, along with others who are involved in the scientific research and artistic interpretation of Nordic and Celtic design, is the fact that some symbols, names and even historic artifacts are adopted by neo-Nazis and other far-right groups and give those with honest intentions a bad name



by association. He says, "In our scene, like in the markets and conventions, these people are ignored or banned, of course, but we can hardly stop them from using, let's say a traditional Norwegian name like Thorstein ("Thor Steinar") or symbol like the Mjölnir (Thor's Hammer, which is, apart from a weapon, an ancient bridal gift) and then connecting it to their sick ideology. With the result, that we are sometimes put into the same category with these stupid f...s!"

But since Kai is an extraordinarily patient and peaceful person, he even sometimes puts up with a conversation

Celts:

from greek: keltoi, latin: celtae

Group of tribes, originating in alpine central Europe (Hallstatt in Austria, La Tène in Switzerland) that spread from the middle bronze age (around 1000 B.C.) across large parts of Europe. The main period of this early Celtic age was the middle to late Iron Age (from 650 B.C. to 50 B.C.), until the Roman Republic had taken over vast parts of Celtic Europe. Migration and trade spread the Celtic language and culture all the way to the British Isles and Anatolia. Even

today, Celtic dialects are spoken in Ireland, Scotland and Wales, as well as parts of Spain and France.

Numerous burial sites, particularly from the Latène period, were found, and stelae as well as archaeological finds supply us with plenty of reference material for early Celtic style tattoos. Due to numerous citations from contemporary sources, it is widely accepted that several Celtic tribes (Picts, Gauls, etc.) were in fact heavily tattooed, with—unfortunately—no original designs preserved.

The archetypical knot and interweaving designs are developed from ancient Celtic

ornaments influenced by Etruscan, Greek and Arabic art forms. They reached the height of sophistication between the fifth and eleventh centuries. Originally designed to decorate fibulae and weaponry, the knot patterns were finally included by Christian monks into fantastically decorated religious codices.

Prize pieces of this period are the Book of Kells (around 800 A.D.), the Book of Durrow (around 680 A.D., both now in Dublin) and the Book of Lindisfarne (British Library, London). Migration, warfare and trade brought Celtic and Germanic artwork into Scandinavia.

VIKINGS:

Vikings (or: Norsemen) were sea warriors from Germanic tribes, mostly stemming from Scandinavia. Their raids executed on ship voyages along the coastal seas started around the sixth century A.D. and reached their height between 793 A.D. (Lindisfarne) and around 1000 A.D. (or: 1066 A.D. at the Battle of Hastings). Originally, raiding was simply a phase of exploration for younger men of a sedentary coastal farming culture in northern Europe, but developed into a fully blown professional way of life for many

of them, leading towards the conquest of wide tracts of the Baltic and Northern Seas, the Northern Atlantic, the British Isles, France and Germany. Coastal Viking settlements were found as far as southern Spain and Italy, the Caspian and Black Seas, and exploratory voyages were executed into the Arab world, Africa and even America.

The history of the Vikings is documented on Runic stones, the chronicles of the conquered lands as well as the sagas of early Scandinavian literature. True, historically inclined Viking fans nowadays frown upon romanticized images of tattooed, bearded men with horned helmets on battleships

under red-and-white striped sails. They much prefer to get zoomorphic carvings from excavated rowing boats, plait-banded ornaments, designs in Germanic Animal Style, engravings from burial stones, prehistoric petroglyphs or Runic inscriptions tattooed on their skins.

It is hotly discussed whether Vikings themselves were tattooed, though contemporary travel reports (f.ex. Ahmed Ibn Fadlan, tenth century A.D.) as well as sagas report of tattooed warriors and healers from the north and comparable reference cultures, would suggest a lively tattoo culture among Vikings as well, due to their style of living.



with those right-wingers, if only to try to bring them to extend their narrow horizon a bit. He certainly prefers to spend time with his photography, which he uses to thoroughly document the progress of his own tattoos, but also to bring them into a context with the nature and culture that they are based on. Inspired by his master Erik Reime and supported by a photographer friend, this kind of careful choreography of tattoo, surrounding and social roots has

become his trademark. "In my photos I would like to express that the tattoo itself is rather insignificant, while the whole impact is made by its combination with the individual who wears it, together with its true social context," he freely elaborates.

If his images result in goosebumps among the spectators of his art, it is caused rather by Kai's artistic talents than the sometimes Arctic temperatures in which the pictures were taken. "I can tell you, it was *cold* on these mornings in the Lofoten islands, literally ice cold! But the worst weather sometimes results in the best

photos. Only tattooing was entirely impossible in these conditions, just like when it rains for three days at a market and frogs come living in your tent."

All in all, it seems far more alluring to get one of those genuine Nordic hand tattoos done at Kunsten pa Kroppen, the warm and cosy tattoo studio in Copenhagen, instead. Even if it is not exactly the way our forefathers did it, why not get your tattoo and then have some cool beer from the drinking horn of Kai Faust, an artist, who is truly living his childhood's dream as a viking?

Kai Uwe Faust Kunsten pa Kroppen

Rådhusstræde 15

1466 København K

Denmark

Tel.: +45 33 14 48 26

<http://www.tattoo.dk>





CLAIRE REID ART WITHOUT BORDERS

Claire Reid must be one of the most inspired—and inspiring—artists around the tattoo world at the moment. Her work, heavily influenced by oil painting techniques, is easily recognizable for its luminous qualities, graceful use of mostly earthy pastel colors and sheer endless creativity. Reid is a true tattoo artist in the original sense, as well as a dedicated activist for several charitable causes.

This twenty-nine-year-old former art gallery owner, with a university degree in sociology, only started tattooing in 2005, but has already shot up into the ranks of those precious few tattooists who are widely respected among their peers as someone entirely dedicated to her cause.

TM: Claire, you seem to be very much of a "free spirit" to me, in the sense that you were always meant to be an artist. Does that ring true?

CR: Yes, my family is very creative, always active and constantly making



things. Dad is amazing with wood, for example, and my grandfather is also a master carpenter and used to do oil painting. I was supported in anything that I did, but just wanted to draw and paint nature, plants and animals as a small child. Lots of soul food for creative thought.

Becoming a tattoo artist seems like a logical step for someone like you, but you didn't go at it straight away, right?

No, after I graduated I ran my own gallery for a while, went into body piercing and only then started tattooing in 2005. My former boss gave me six weeks to learn it, otherwise I would have had to go back to piercing, so I worked my ass off, tattooing and practicing as much as I could. I was then working alone most of the week and had no one to bounce things off. I didn't really have a clue what I was doing.

Not much of an apprenticeship, I'd



say. Did you receive any help from other artists later on?

I consider the time I spent with Paolo Acuna in Phoenix, Arizona in 2007 to be the most influential. When I did my apprenticeship there I had to start tattooing again from scratch and began scrubbing tubes, making needles, etc. This really helped me kick all the bad habits I had picked up from before. He had very high expectations and pushed me extremely hard. I'm very grateful to have had the experience of his artistic vision as a fine artist and sculptor.

I know you dabble in quite a variety of artistic media, like oil painting. How does that influence your tattoo work?

I notice a lot of my painting technique creeping into my tattooing; the way I blend colors or work an area to get a certain effect is similar to how I would paint it. I've also recently started using clay again and am experimenting with bronze sculpture. I have also been practicing taxidermy for the last year! My friend is a vet and all of the animals I get are road kill that he was unable to save. So far I've had hawks, pythons, owls, water dragons and massive fruit bats. I'm working on an exhibition that will hopefully raise awareness about roadkill and remind us what an honor it is to live alongside such magnificent animals.

An amazing variety indeed. I met you early on in your career and realized that you weren't too shy to approach people you admire and ask them for advice.



We are living through an era of global unrest on an environmental and political level. The more we communicate and live as a collective, the stronger we are. This also applies to the tattoo world. I've always felt the tattoo community to be like one big family. The advancements that have been made in the last few years are incredible and this also coincides with the degree to which we all communicate; with so many websites, books, dvds and tattoo artists in general who are so open about their trade.

People like Paolo Acuna and Jeff Gogué have taught me all that I know, and I like to base a lot of my technique on what they have taught me. Ultimately, though, I want my style to come from within. I feel like I can achieve this by immersing myself in the study of all the visual arts, literature, history and philosophy. In doing this I can begin to follow a path of self-development that dives into the depths of my own subconscious.

How do you balance realism and creativity? A lot of your work seems somewhere in between.

I don't want to be a super realistic artist. I love to capture soul in a piece. A depth, where one can feel the intimacy or the emotion of what the image is conveying.

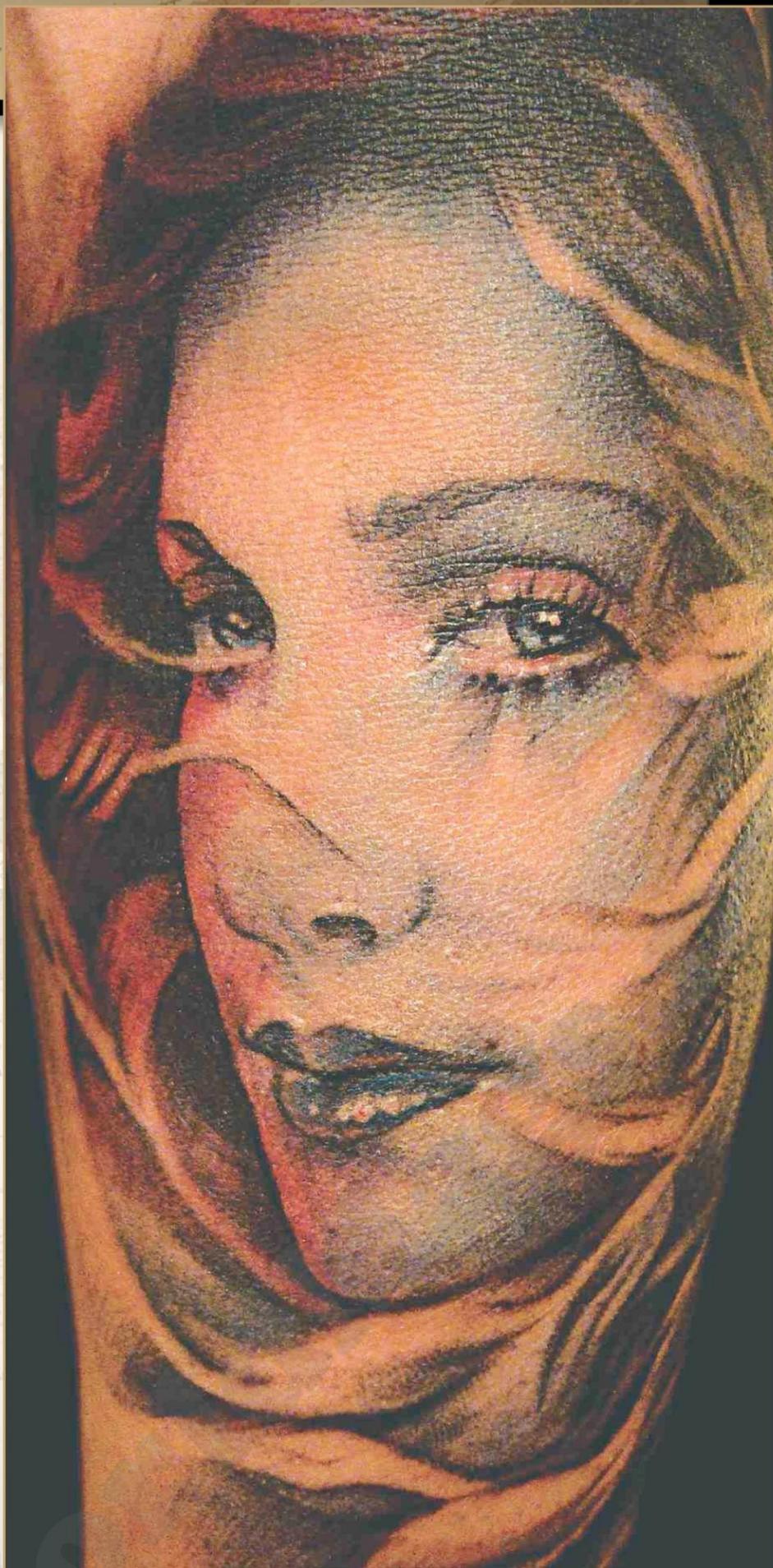
I want my tattoos to glow with light and to make the viewers' eyes make up what they can't see in the shadows.

How do you apply the finished design to the shape of the body? It is really important to do and not easy.

Freehand, baby! When I paint, it's either directly onto the canvas or drawn on with a pencil first, and I do the same when I tattoo. I like to go with the flow and add things into the tattoo, keeping the image loose and free. There are a billion shades of gray, and I can't stand rigid rules and conformity. If the direction is going one way, I follow it.

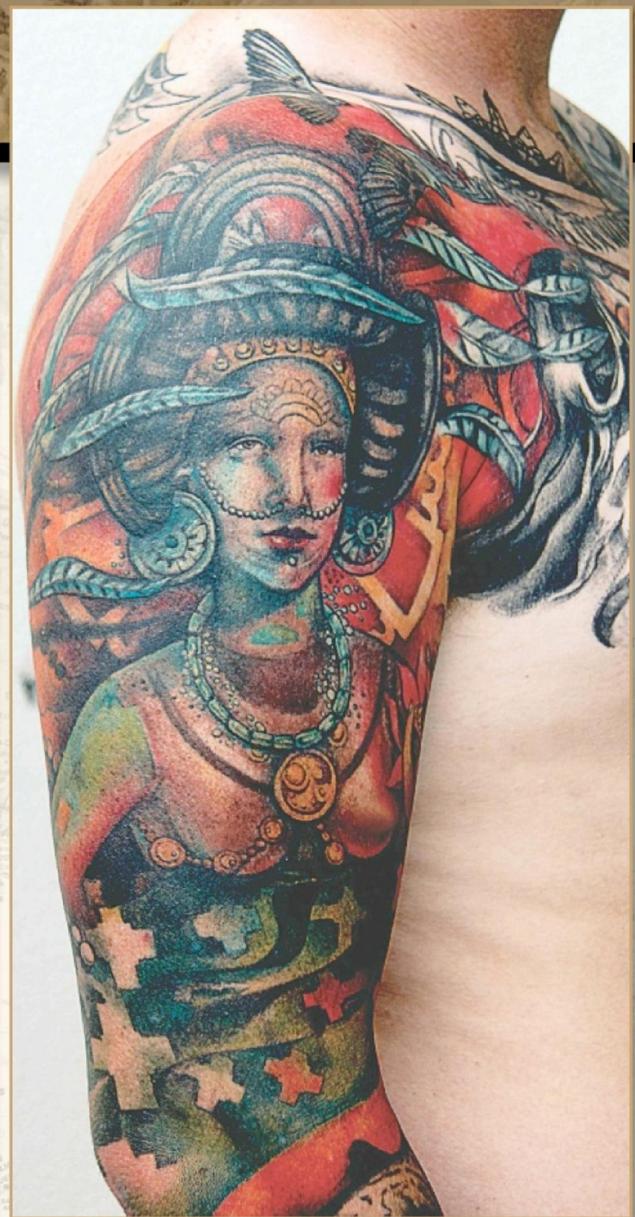
You are not only an artist, but also a convention organizer and welfare and charity activist. How can you combine all these tasks and different lines of work?

For the Rites of Passage festival in Melbourne, I had a really good group of people around me, all with the same passion and each specializing in a different field. One hundred percent of the profits from all of the shows will be donated to Australian old





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growth forests. It has a strong Aboriginal emphasis to pay respect to the indigenous as well as the land.

In our man-made societies, the gap between us and nature is widening. I feel personally a responsibility to look at my daily life and contemplate how I can live in a simpler, more harmonic way that also reflects how those would have lived in a time when ceremonies such as tattoos were a central event marking distinct turning points in one's personal life.

We have also started up an eco-friendly tattoo supply so that tattooers can operate in a harmonic way, using all biodegradable, disposable equipment, and we are also connected with many different charity foundations to help the world anyway we can.

Myspace.com/fleurink

The Tattooed Life



No one is going to look at me and go, 'Is that Carrie Underwood?' ...tattoos are now more acceptable, but for some reason in Nashville, for country artists that are women, it's still scary.

-Mitzi Dawn



My tattoos are a reflection of my personal journey; some have deep meaning, others have none at all. One thing I have learned is that there is nothing wrong with having a tattoo just because you like the way it looks.

-Erin Red



...the only thing I could do was decorate my body, Because otherwise I had to look like everyone else.

-Michelle Garcia



The Tattooed Life

SCOTTIE CHAPMAN NO MYTH

Article by Miles Andersen Photography by Kevin Warn

America got its first taste of Scottie Chapman as a member of the "Build Team" on the Discovery Channel mega-hit program "MythBusters." Though she chose to leave the show after the third season, the "Mistress Of Metal" has since been brought back on occasion to lend her expertise and blowtorch skills to several myth-testing construction jobs.

What those who have only seen Scottie on the small screen may not know is that along with being a master of metal work, she is also a skilled gardener, a musician, a proficient belly dancer and a serious tattoo collector.

We had been trying to track Scottie down for a "Tattooed Life" feature for some time, so we didn't have to think twice when she invited us to join her at the Will Rise Tattoo studio in LA where she was getting work done by artist and fellow Maryland native, Casey O.

Chapman is a firm believer in the importance of working with the right artist, and when Casey scheduled a guest spot at Will Rise she made sure to travel down from her home base in Oakland to sit for a special blackberry-themed piece.

"We actually met about five years ago," Scottie says of her artist. "He used to live in Oakland, and we worked together. He lived a couple of blocks from my house, so we became friends and he was a really amazing graphic artist. I was really excited when he started tattooing. I'd been waiting for a chance to get something done by him, and this is the first piece he's done for me so far. It won't be the last."

Asked for her inspiration for wanting blackberries inked to her skin, Scottie talked about the design process as well as the significance of the image.

"We worked on the design together. Basically, I told him what I wanted, and I sent him some pictures of blackberry plants and stuff. I told him I wanted it to



Scottie with artist Casey O.

follow the contour of my hip. Then he pretty much designed it from what I told him.

"One of my hobbies is gardening, and one day I was laying in bed and it just dawned on me—blackberries. I deal with them all the time. They're one of my favorite fruits, and at the same time they're tenacious. They grow wild, so they'll grow anywhere. They also have thorns. So while they're delicious, they also fight back. I'm always weeding and pulling them out and they're always leaving their mark on

me. [laughs] So I can identify with blackberries."

Scottie began learning to play the bass guitar as a teenager, and she made the move out west to pursue her dream of starting a punk rock band. After a few years in LA, she joined the ranks of the inked at a world famous tat shop on Sunset Strip.

"One of my first tattoos was a star on each shoulder and they were done by Mark Mahoney at Shamrock. My very first was on my back. I got that on my twentieth birthday, and it was done by an apprentice of his, Bob Vessells. But Mark did the stars on my shoulder, so then I added on to that with the stars on my chest."

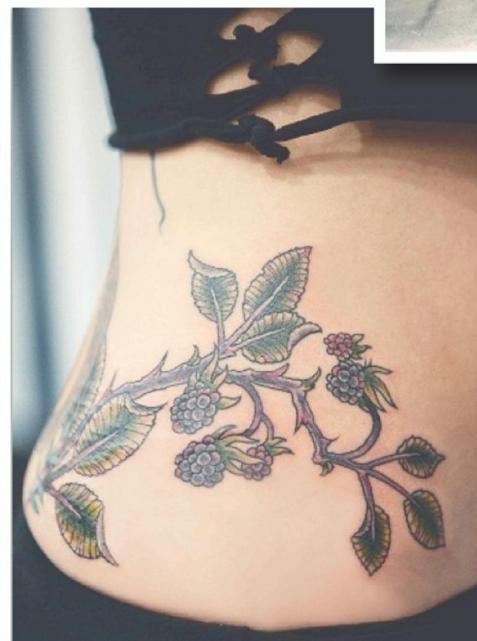
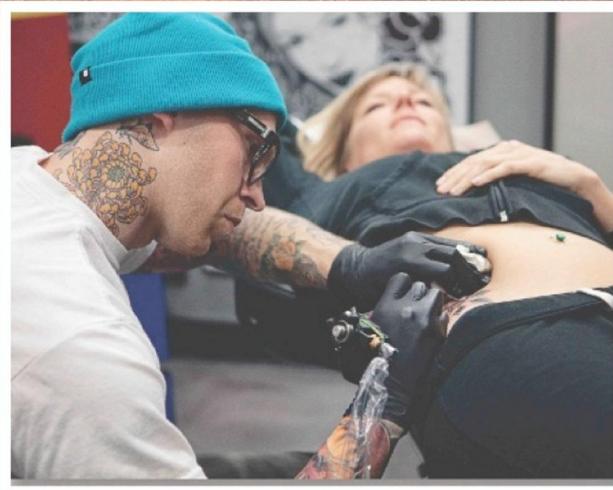
Fans of Scottie's from her days busting myths are most familiar with the sleeve work on her left arm. The dragon, which is the centerpiece of the sleeve, was inked to her skin as part of an early "Mythbusters" episode.

"That's a specific dragon. When I was a really little kid, probably two years old, my grandma had this gold dragon and I named it Charlie. Every time I'd visit her the first thing I'd want to do is go see Charlie, so she'd just pull him out and I'd just sit there and hold him. Then she passed away when I was about twelve and I inherited Charlie. I have my mom hold on to him for me. So I had my mom take a picture of him and then a friend of mine did the tattoo. And actually he did the tattoo for a "MythBusters" episode. They did a test to see if an MRI would make your (tattooed) arm explode. Luckily my arm didn't explode, and Charlie wasn't harmed." [laughs]

Along with body art, metal work and making music, Scottie trained in the art of belly dancing as both a creative outlet as well as a part of her rehabilitation from a work-related injury.

"I used to do that," says Scottie when asked about her belly dancing prowess. "This spring I might just do it because they're doing this *Spinal Tap* piece. You know, I have a hard time taking anything like that too seriously, especially myself. So I found a partner to dance with and she's got this thing called RockaBelly, and it's always been kind of tongue in cheek. It's always been entertaining and humorous so you know, maybe I'm not totally done. I mainly did that because I got sciatica. I got injured on a job so somebody recommended it and I started it and I haven't had a problem with my sciatica coming back since I did that. So I did it for seven years."

While many who get a taste of fame become addicted to the spotlight, nothing could be further from the truth for Scottie Chapman. Though she appreciates her success and



the opportunity to be part of a successful TV show, Scottie isn't about to trade what anonymity she has left for the Hollywood lifestyle.

"I'm pretty much a private person," Scottie admits. "I mean I really like my private life. You know, people are mostly respectful and nice and everything. But it's kind of weird when you go to a hardware store on a Saturday morning to get like— I think I was getting a replacement part for my toilet. You know, I'm in my sweats and I had just gotten out of bed. I had bed-head and no makeup on or anything and the guy in the hardware store points to me and he's talking to a co-worker of his and he's like, 'that's her, that's the girl from "Mythbusters."' I was like, 'come on.' I don't know how movie stars do it. It would drive me crazy. I'd become reclusive or something—I'd turn into Michael Jackson."

Will Rise Tattoo
443 N. Fairfax Ave
Los Angeles, CA.
90036
normwillrise.com
Caseyo.com

THE POWER OF POSITIVE INKING HEIDI JOLLY

There is not a more fitting name for Heidi Jolly than her own. Jolly, of Littleton, Colorado, is a sprite-like five feet tall with cropped platinum and light blue hair. Friends call her Tinkerbell. And while her stature is small, her spirit is anything but. A mother of two teenage girls, Autumn, eighteen, and Linsey, thirteen, and a personal trainer and performance nutritionist, Jolly was diagnosed with Multiple Sclerosis in 2009. She has fought through the pain and fatigue resulting from her illness to remain a positive

daughters' names and an infinity symbol—expecting it to be her one and only. Now, though she must wait some time between sessions and must allow a day after to recover, due to her weakened immune system, Jolly has collected sleeves and tattoos on her stomach, back and ribcage. Each one symbolizes her struggle, her salvation and her strength. They are vibrant, colorful, whimsical, feminine and imaginative—as she is, both inside and out. There are portraits of her mother and her daughters on her arms. There are birds symbolizing her freedom from pain, and cherry blossoms across her stomach for feminine power. On her back, there is Tinkerbell pulling an MS ribbon, Jolly's way of telling the disease, "You're not going to win."

Just before she was to turn thirty-eight, the age that her mother

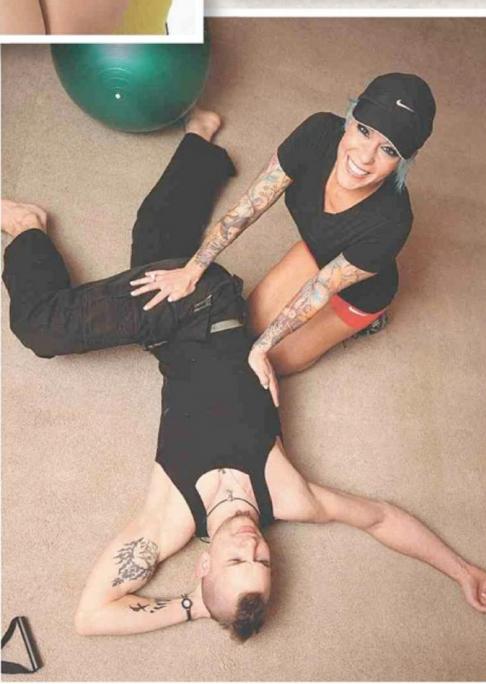
was at the time of her death, Jolly began having terrible headaches and having a difficult time with her day-to-day tasks. Jolly remembered her mother's struggles with headaches throughout her childhood before her death when Jolly was eighteen. She decided to have an MRI, which led to further testing and her diagnosis.

"The whole puzzle came together," says Jolly. "They said my mother had migraines and arthritis, but she died in her sleep after having a headache. We put a lot of things together from what I saw of my mom growing up. She had probably had MS and was misdiagnosed for years, and it probably took her life."

Since her days as a teenage gymnast, Jolly's lifestyle has been a healthy one, integrating fitness and healthy eating.

These are ways to combat MS's effects and to prolong her life.

"Just having the knowledge is power," Jolly says "I've always been addicted to exer-



tive and motivating force for herself, her clients and her daughters. "I wake up every day thinking, 'I've got work to do,'" Jolly says. "There are days where I'm too tired. But I do get up and I do it anyway and at the end of the day, I think 'That's another day that it didn't win.'"

Jolly's many tattoos represent this positivity and stamina, as well as her love for her family. She got her first tattoo seven years ago—her





The Tattooed Life

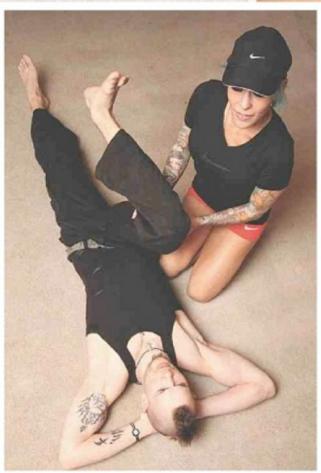


cise. I had always eaten well. I never really partied hard. I think that all of that kind of came together to help me deal."

Coping with her illness through leading a healthy life and seeking out techniques such as massage as alternatives to medications, Jolly hopes to serve as a positive example for her daughters in case one or both inherits the genetic illness. "They're already living healthy lives," she says. "So, if they ever do

get it, they'll know exactly what to do to live well and work through the pain."

Jolly helps others to maintain healthy lifestyles through her business, Fit and Feisty. A personal trainer for ten years, she began the business five years ago, training women in their homes. Jolly trains and establishes programs for new mothers, women going through or recovering from chemo, and others who cannot afford a full-time personal trainer or do not feel comfortable at a gym. She does much of her work for free, helping women regardless of their financial situation.



"A lot of my clients don't even know I'm sick and I don't share it unless I feel like it's important to them getting stronger," says Jolly. "And then I'll share my personal

story with them and, hopefully, help motivate them to feel better about themselves. Fitness is something that can make you feel good no matter where you're at in your life."

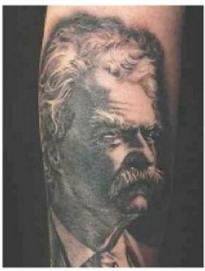
When asked to describe the style of her tattoos, she couldn't classify them. She called them "unidentifiable." Through her business, Jolly helps women to find the same unclassifiable beauty within themselves. "I love training women, and helping them achieve their goals," she says. "Helping them to understand that each and every one of us is beautiful and unidentifiable. We set our own limitations. We need to push ourselves so we know what is attainable."

S&L Shop Spotlight



I demand a certain level of quality. I think a hard apprenticeship is a good test of character and it proves how much you want to be a tattooist.

-Andy Bowler: Monki Do Tattoo Studio



I think that combining the best of traditional tattooing structure with a strong focus on creativity and originality is what make an Ink & Dagger style tattoo.

-Russ Abbott: Ink & Dagger Tattoo



When we opened, the first thing I asked everyone was for it to be more about your personality than your artwork. We have to be able to trust each other, work alongside each other, be a team.

-Jose Perez Jr.: Dark Water Tattoos





Ink & Dagger Tattoo Parlour

The warm interior of Russ Abbott's Ink & Dagger Tattoo Parlour looks inviting from the street, but feels intimidating by reputation. Past the gold leaf lettering and hand-crafted woodwork is a tattoo shop set up like many others: adorned with racks of flash, artists portfolios, hardwood floors and the steady hum of electric tattooing and excited clients.

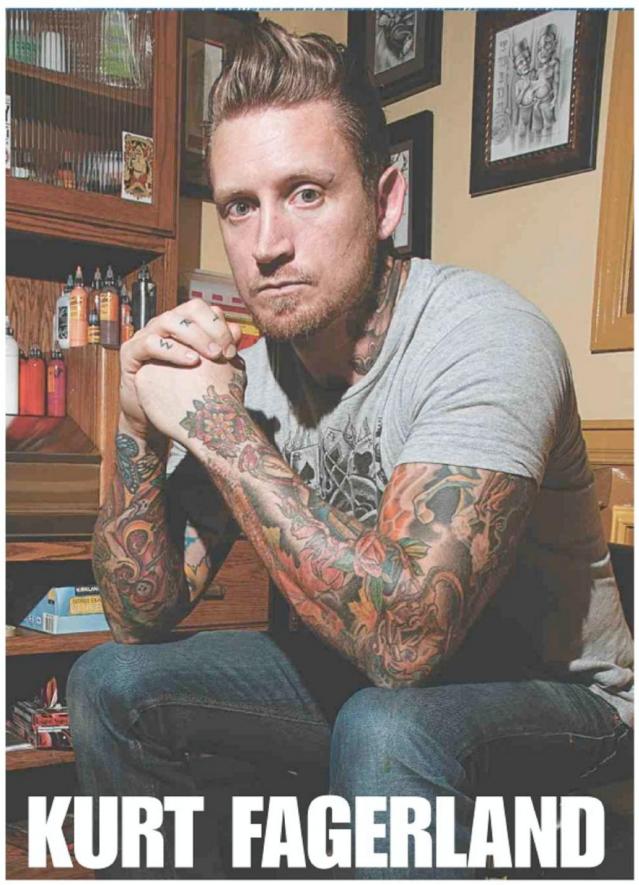
The shop manager Keith Laguna's goofy smile and the good humor of the tattoo artists sets the pace for solid and accessible tattoo experience for every client walking in the door, and the feeling is not unlike the one of walking into your neighborhood bar and debriefing from a

weary day in the safety of some good friends.

No bones about it, upon closer inspection, Ink & Dagger is a cut above the rest. The art in the flash rack is decidedly different than standard street-shop flash; large, fine-art prints and hand-painted flash from friends and colleagues stare back where one would expect the usual mesh of astrological signs

and dolphins. Mixed into the ambiance of traditional tattooing are large prints of Ink & Dagger's many published accomplishments, which tell about the hard journey of owner Russ Abbott and the band of tattooers he's chosen to uphold the elite and exquisite nature of Ink & Dagger.





KURT FAGERLAND



Since opening his doors four years ago, ten years into his tattooing career, mastermind Abbott has maintained a steadfast dedication to service and artistic excellence. In his own experience, Abbott has polished the solid traditional principals of his tattoo education into hard gems of brilliance. "I think that combining the best of traditional tattooing structure with a strong focus on creativity and originality is what makes an Ink & Dagger style tattoo," Abbott told Skin&Ink.

Settling into shop maturity, tattoo artists Kurt Fagerland and Jason Monroe were selected by Abbott to uphold the tradition

of excellence. Upon tattooing then-Long Island tattooer Fagerland at the Paradise Tattoo Gathering, Abbott carefully recruited him to join the team in Georgia. "When I saw the work he was doing, I was excited to see how he was approaching things. His work is so dynamic and full of depth," said Abbott. Fagerland's style, after his six-year tenure tattooing, is uniquely illustrative, colorful and detailed. He utilizes the right tool for the job and prefers using a Chris Smith liner and a variety of other machines (including rotary) to color-bomb his creations with Eternal Ink.



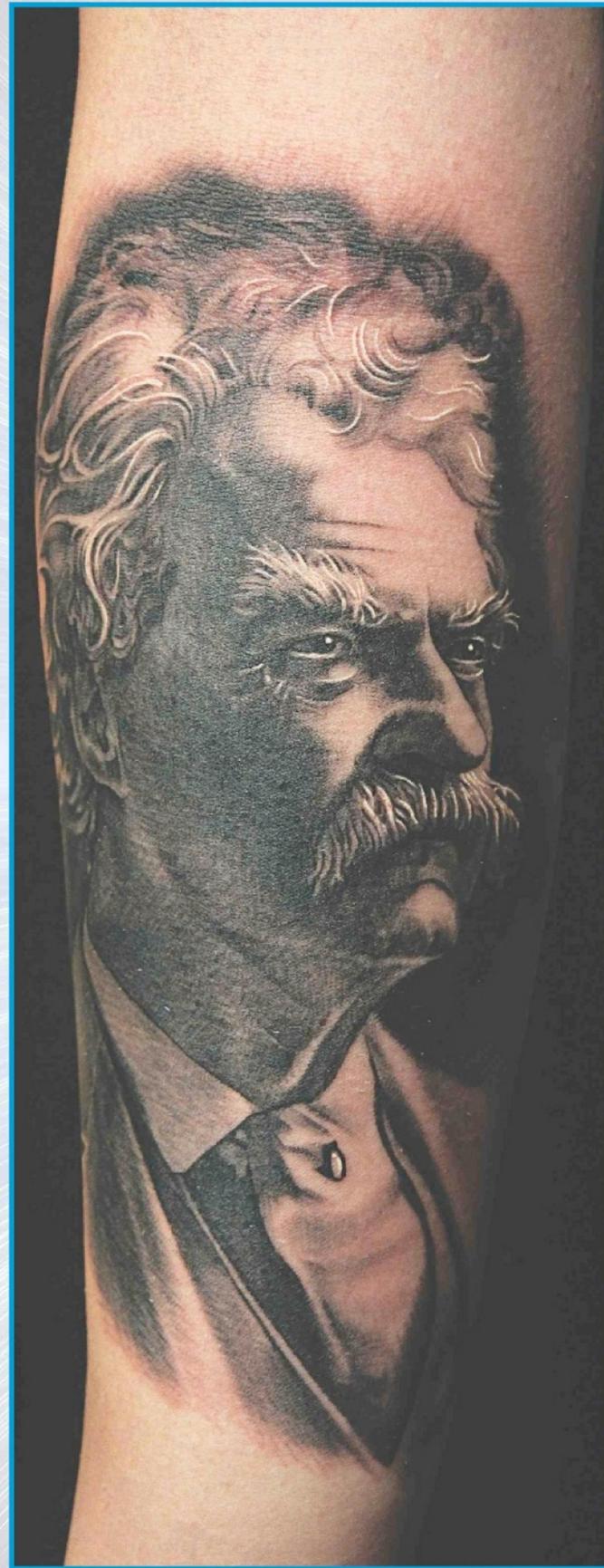
S&I Shop Spotlight

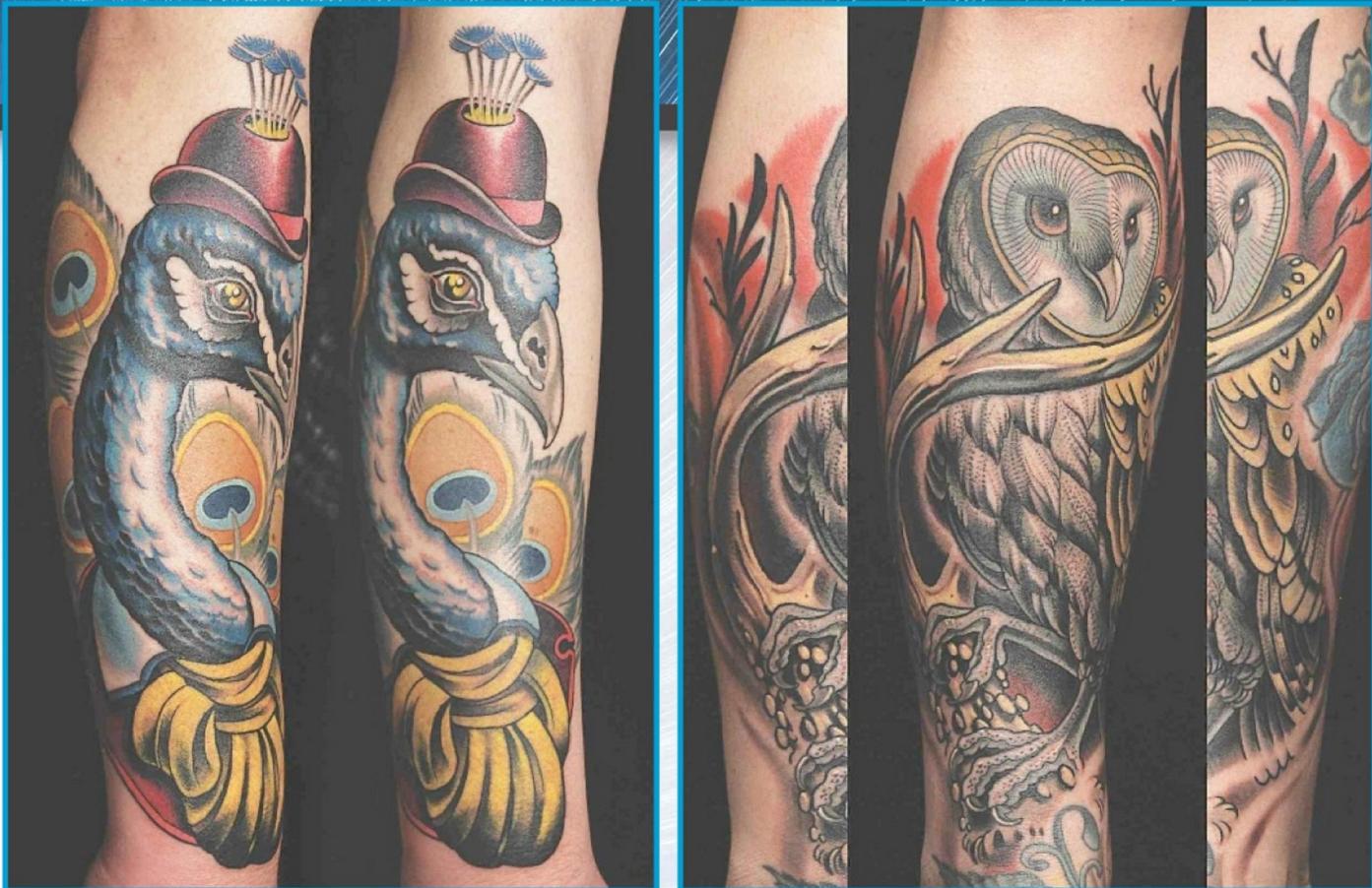


RUSS ABBOTT

Fagerland enjoys the camaraderie and collaboration of Ink & Dagger and is grateful for his co-workers' senses of humor. "We have a lot of fun at Ink & Dagger," stated Fagerland. "Everyone is quick to offer helpful critique, we all work in different styles and I know I'm influenced as much by Jason as I am by Russ. It's really motivating. I think that there's a level of friendly competition that makes us all want to do the best tattoo we can possibly do."

The new man in the Ink & Dagger court, Jason Monroe, was persistent enough to pur-





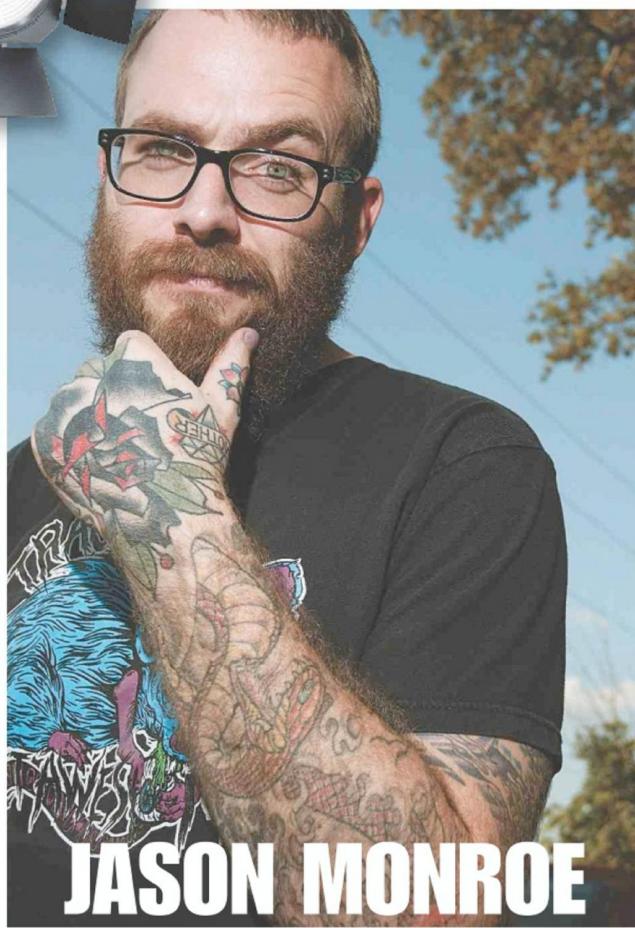
sue his apprenticeship at full speed. Getting tattooed regularly by Russ and asking for input on his design projects for art school blossomed into Russ taking him on as his first apprentice, and a lifelong friendship. With two years tattooing at Ink & Dagger under Russ, Monroe has become a sought-after traditional tattooer. His tattoos are simple, bold, bright, with lines so clean you could eat off of them. He uses an arsenal of



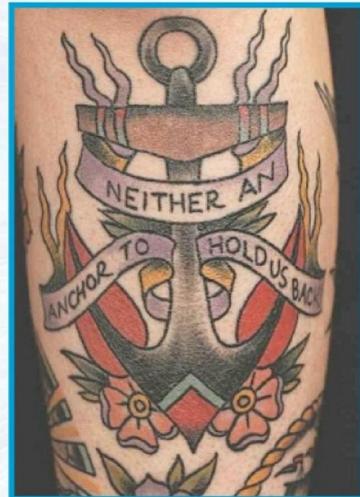
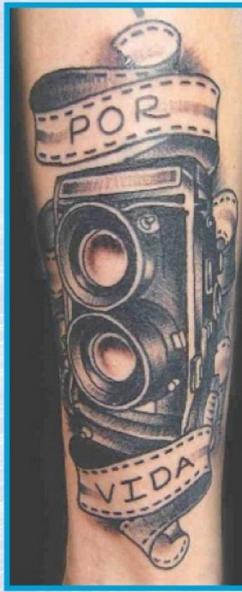
Workhorse irons, Seth Ciferris and his go-tos: a Lucky's Bulldog liner and a shader. He switches up his pallet of Eternal Ink pigments with Waverly and Old Golds to suit whatever image he is making. "I couldn't be more proud of Jason and the work he's doing. He really loves the traditional American style and his tattoos show a level of maturity far



S&L Shop Spotlight



JASON MONROE



beyond his experience. I guess Kurt and I can take some of the credit, but he has busted his ass to become the artist he is today and it shows," crowed Abbott. Monroe added, "There's a lesson to be learned in every tattoo. I wouldn't trade it for anything else."

As a shop, the gentlemen of Ink & Dagger have a sort of rhythm and click together as much socially as they do



artistically. They BBQ and shoot weapons at the range together on their shared days off, but also believe in developing their own lives outside of tattooing. Back at the shop there are lots of laughs and a serious dedication to making fantastic tattoos. "We stay pretty busy most of the time," Abbott explained. "The first part of the day is usually spent preparing artwork for the day. Jason usually handles the walk-ins and smaller tattoos while Kurt and I focus on large-scale projects. Of course, there is always a certain amount of horseplay and comedy to lighten the mood. We try not to be too serious all of the time."

Ink & Dagger's Man Day



Ink & Dagger hosts a yearly celebration called "Man Day" that has grown from Abbott's dream to an epic celebration of manliness and fast times. "Man Day started as a promotional event for the shop but it has grown into something far bigger than a shop party," stated Abbott about the ginormously popular event now housed at Twains Billiards & Tap. Fliers for the event, illustrated by Tyson Mcadoo, tout the contests for manliest back hair, arm wrestling and other activities, as well as Russ's main event with help from sponsors Joey D. from Infinite Irons, Kingpin Tattoo Supply, and Steadfast Brand. "Man Day is truly a collaborative event," noted Abbott.

Ink & Dagger remains dedicated to excellent tattooing as a collaborative effort, and has a team diverse and mature enough to stay true to their clients' expectations. "As a shop, we can handle almost any request. A client can put their trust in our vision and hopefully, we can exceed their expectations. That is always the goal," concluded Abbott.

Steadfast Brand also works closely with Ink & Dagger and now has a store on www.steadfastbrand.com that is dedicated to Ink & Dagger merchandise. Or check out Ink & Dagger's website at www.inkanddaggertattoo.com.

Ink & Dagger Tattoo Parlour
1036 West College Avenue
Decatur, GA 30030
404-373-6655
www.inkanddaggertattoo.com

S&I Shop Spotlight

By Vickie Botnick



MONKI DO TATTOO STUDIO

If tattoos can be described as intelligent, then Monki Do tattoo studio is a regular brain trust. Located in Belper, England, a small town near the center of the country, Monki Do was started in 2004 by Andy Bowler, whose eclectic tattoo style ranges from reach-out-and-touch-it black-and-gray realism to buttery color to cutting-edge pastiche. His work, along with coworkers Mark Gibson and Steve Jarvis (plus apprentice Tanya Buxton), is sophisticated, elegant and downright clever—not exactly what you'd expect to find in a mill town with only a few tattoo shops to its name.

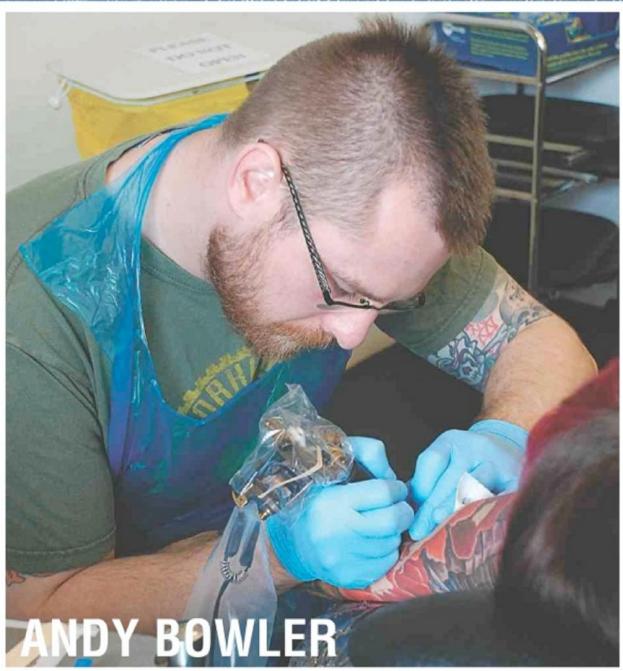
The studio, situated in a converted Victorian house, looks small from the outside, but inside houses a bunch of big, bright rooms. Instead of a waiting room there's a cozy "consultation room" with flash books and portfolios; two big rooms allow the artists space to work close to, but not on top of, each other. The vibe is laid-back but professional; "no egos" is an informal mantra there, echoed by each artist. "We make the effort to keep the shop as relaxed as we can. Just don't use Andy's cup," Mark jokes. Tanya adds, "Everyone is on the same wavelength and things are so well organized to allow everything to run smoothly, which I think is so important, especially in such a busy shop. The guys are always willing to help and offer advice to me. I look forward to

going to work every day."

Andy opened Monki Do (named for his initial technique—monkey see, monkey do) with a friend, Lee Walsh, two days before his twenty-third birthday. He says the place was born out of necessity, after a hard apprenticeship that left him with a mediocre education, a lot of doors closed in his face, and no studios in sight that did custom work. So he did what anyone with a ridiculous amount of energy and talent would—opened his own place.

As he describes it, "Money was tight and Lee and I had no real experience of running a business between us, but I had no doubt it was the right thing to do. Within a year we were booked up most days. After eighteen months, Lee left and I was becoming recognized for my custom work, so I needed to hire someone else. Mark had been helping with drawing on Saturdays and I offered him a full-time position, this then led to his apprenticeship. By June 2010, I had three artists and needed a bigger space, so we moved. Now we're appointment-only. Due to the layout of the shop walk-ins wouldn't work."

Looking at Andy's work, it's not surprising that despite little experience and an out-of-the-way location, his shop took off quickly. Though his tattoos span a wide range of styles, they're of a piece, all highly detailed, skillfully placed and sharply etched.



ANDY BOWLER

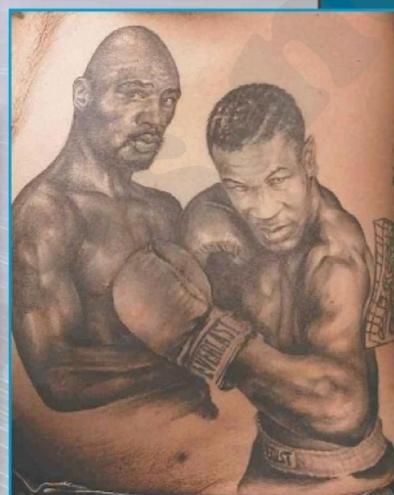
The black-and-gray realism is haunting, but the color work is equally proficient, with hues carefully considered and chosen. "My style, I like to think, is strong and versatile," he explains. "I've never chosen any specific genre or style to follow but instead allowed my development to be dictated by my client's requests. Maybe I will start heading in a more specific direction later on, but for the time being I enjoy the variation."

Many of Andy's pieces seem to tell a story, leaving the viewer eager to learn what's going on behind them. For instance, one armpiece includes a pin-up girl watched by an audience, a black-and-gray scene with a hand holding a photograph, a cartoony demon (I think), and bold, illustrative color swatches, all of which together weave a complicated narrative. And that's just one piece.

Like Andy, Mark, at twenty-five the youngest member of the shop, is unwilling to label his aesthetic. He's been at the studio for six years and says, "This far into my career I'm trying to stay away from a style for now, just so I can tattoo all styles and learn as much as I can." But his pieces have Japanese, tribal and Celtic influences, as well as the specificity of realism. He inks super clean lines and perfect perspective, with images that look like paintings or drawings, they're so textured and clean. Andy describes it as, "solid and precise with an intelligent edge to it. He has great design skills and a unique approach to projects, which I have learned a lot from. Mark has a direct, 'no messing about' approach to tattooing and life in general—he's dedicated and reliable to the end."

Mark cites his current influences as Andy Goldsworthy and Phil Hale. As for the future, he says, "As long as I can keep my head down, keep busy while pushing my work in a positive direction, I'll be happy."

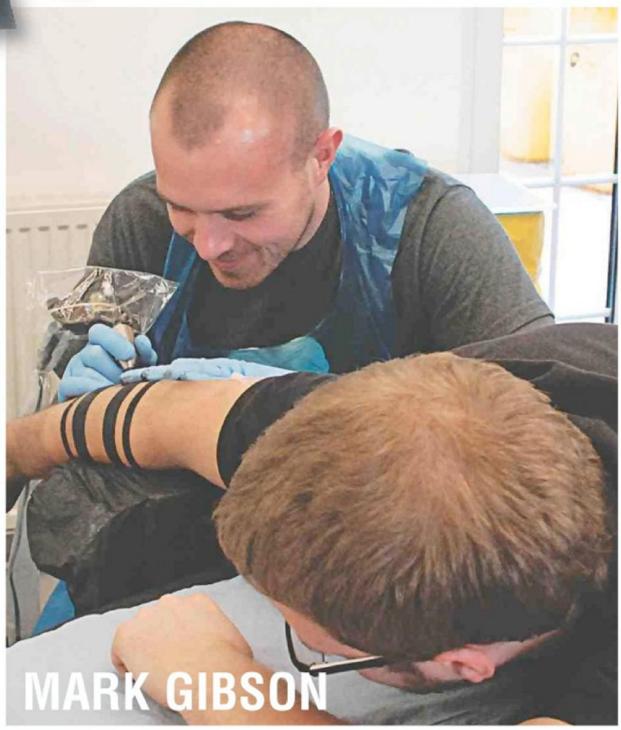
Steve's work is also eclectic, but maybe a bit more delicate, nature-based images with a more color. Though often small, his soft, painterly pieces have depth and movement, like a cat that looks like you could reach out and ruffle its fur. Andy says, "Steve was a great addition to the team when he joined us. He's possibly the most laid-back person I know. He'd experienced a string of



bad luck at other studios and was looking for somewhere to settle and focus on art. His eye for detail and interesting use of color adds another dimension to what the studio has to offer. I was impressed with his



S&I Shop Spotlight



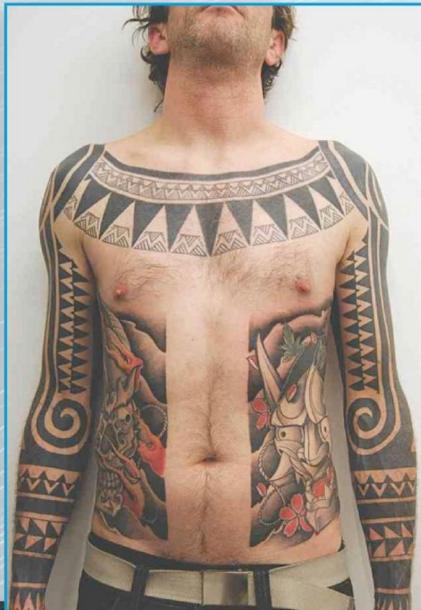
MARK GIBSON

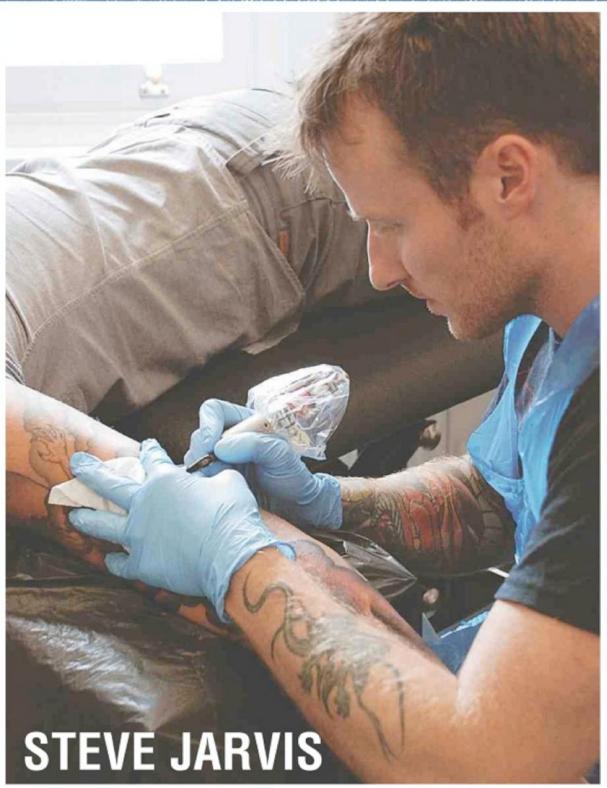
portfolio when I first saw it but I feel his work has gone from strength to strength in the past eighteen months."

At thirty-six, Steve's been tattooing for nine years. "For as long as I can remember," he states, "I've had a passion for art. At school, every

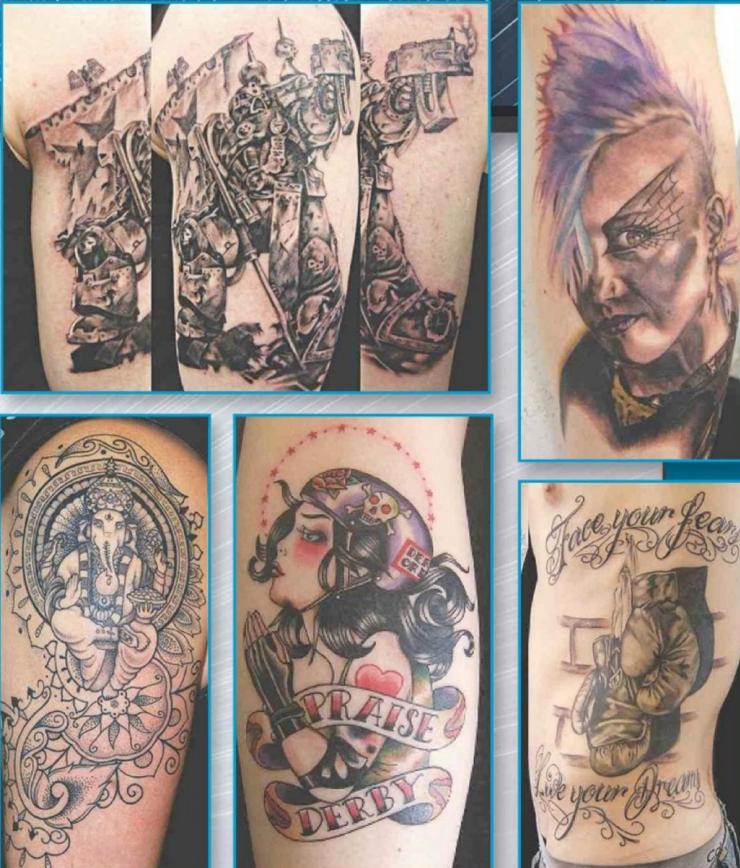
other lesson was spent either daydreaming, drawing or both. When I got my first tattoo, I was told, 'Just because you can draw doesn't mean you can tattoo,' but when a friend opened his own studio, within days I was tattooing full time." He cites Guy Aitchison, Tony Ciavarro, Gunner, Boris and Jeff Gogué as inspirations, as well as other artists who do work with lots of depth and bold colors.

Apprentice Tanya Buxton has been at Monki Do just over a year. Andy has his apprentices do traditional work: sterilizing, cleaning, dealing with customers, etc. He starts off training them in tattooing fundamentals (machines, applying transfers, health and safety) and only then moves into actual tattooing. "I'm not an easy person to please," he admits. "I demand a certain level of quality. I think a





STEVE JARVIS



hard apprenticeship is a good test of character and it proves how much you want to be a tattooist. I have never gotten anyone to do jobs that aren't studio related, like I had to do when I was trained, but I think you should pay your dues and prove your worth."

Tanya works in Western, traditional style, bold and vibrant. Her work is strong but still maintains a delicate femininity. Andy says, "Tanya is a pleasure to have around; she is friendly, helpful and brilliant with the customers. If she continues to work as hard as she has over the past year, her future will be very bright."

As for the shop's future, Andy plans to stay put and build on what he's accomplished. With their reputation set in Belper, there are no thoughts of moving, although expansion is always a possibility. "I'm definitely interested in having guest artists work at the studio, it's something I've never done but I think would be a great experience. I'm also looking to do a convention tour in Europe over the next few years then perhaps do a similar thing in the U.S. I've never been over before and would love the opportunity. In the meantime it's just a case of 'head down' and carry on creat-

ing good tattoos. I'm so proud of what everyone has achieved so far and I'm looking forward to seeing where it will go in the future."

With a monthly life drawing class at the studio and a shared interest in street art, painting and sculpture, the team creates a creative, dynamic environment for themselves. The result is not only a friendly place to hang out, but a smart take on tattooing that results in some fine, distinctive ink.

Monki Do Tattoo Studio

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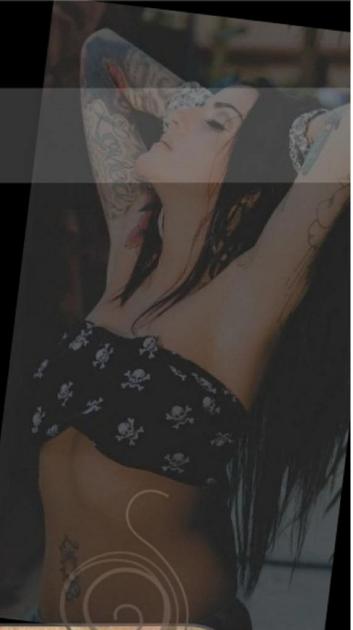
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S&I Dolls



The script across the top of my chest means– beautiful life forever; it's something my grandma had above her kitchen doorway. She always said to me in her crazy Italian New Yorker accent to live those words and to be happy with what I got!

-Cristal Bavaro



I knew I wanted a full sleeve, and many other tattoos way before I was 18. So, when I got the idea for what I wanted, there was no hesitation to go all in. I love it, and I will love it even when I'm 80 years old. My next big piece is going to be my entire back, which will be a representation of my amazing family. That will then be my most favorite tattoo. I can't wait.

- Shelby





S&I Dolls

KaLeigh Santos

Hometown/current location:

Corpus Christi, TX

Occupation/career:

Bartender

Website:

twitter.com/k22santos

Photographer: Sean

Hartgrove

My artist for my right sleeve is Aaron Dale from Houston, TX. My half sleeve, rib piece, stingray and left leg piece were done by Elijah Nguyen from Houston, TX.



Ever since I was little I was always fascinated by Egyptian artifacts and culture. I hated history growing up, but when it came to Egypt, it was the only time that I would really pay attention. The top of my arm is Cleopatra, then I have King Tut in my ditch. The inside of my arm is an Egyptian cat. On the bottom of my wrist I have all the protectors surrounding my son's name—including the all-seeing eye.



Cristal Bavarro

Hometown/current location: Born and raised in Redondo Beach, CA, but I'm a Reno, NV gal.

Occupation/career : piercing apprentice, wholefoods market associate and professional tattooed model.

Website:modelmayhem.com/304616

Photographer:

Bill Larkin

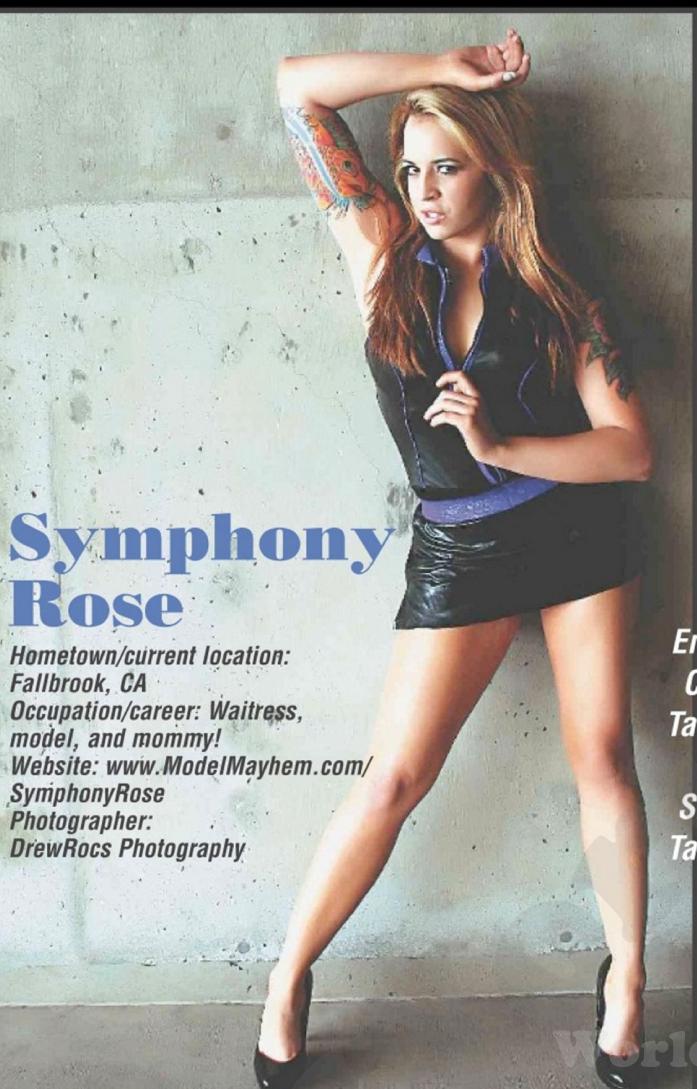
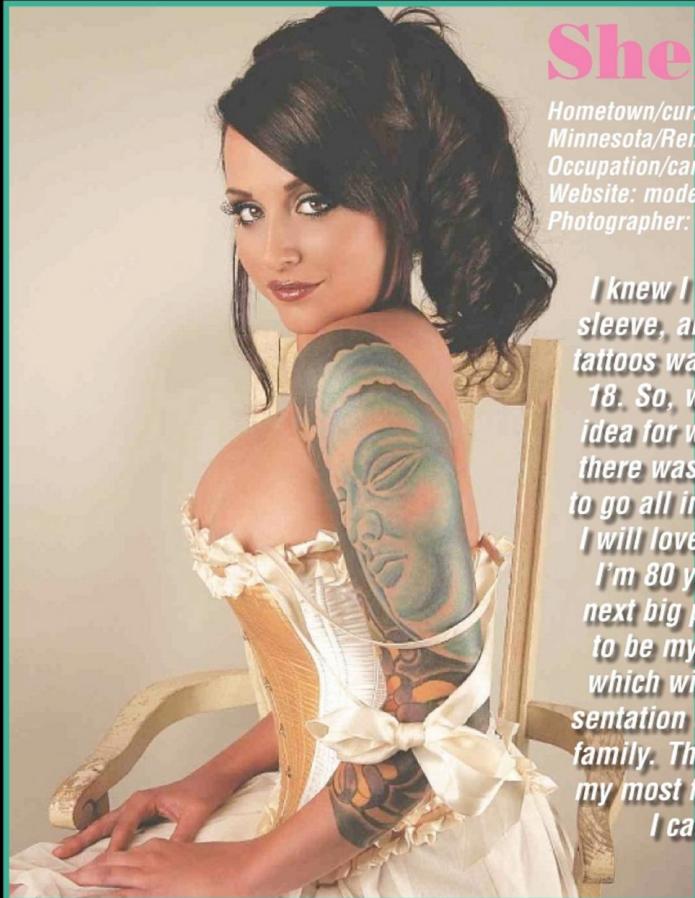


My artists are Johnny Bavarro, Sean McDonald, Mike Curatello, Mark Moots, Nerm Davenport, Sean Soderman, Gonz Delacruz and DJ Minor.

Shelby

Hometown/current location:
Minnesota/Reno, Nevada
Occupation/career: Preschool teacher
Website: modelmayhem.com/shelbyjean
Photographer: Issac Madera

I knew I wanted a full sleeve, and many other tattoos way before I was 18. So, when I got the idea for what I wanted, there was no hesitation to go all in. I love it, and I will love it even when I'm 80 years old. My next big piece is going to be my entire back, which will be a representation of my amazing family. That will then be my most favorite tattoo. I can't wait.



Symphony Rose

Hometown/current location:
Fallbrook, CA
Occupation/career: Waitress,
model, and mommy!
Website: www.ModelMayhem.com/SymphonyRose
Photographer:
DrewRocs Photography

My artists are
John from Ink
Empire, Riverside,
CA...Mark at Ace
Tattoo Co. In Ocean
Beach, CA and
Shawn at Insignia
Tattoo in Fallbrook,
CA





S&I Dolls

Sherrlynn Hall

Hometown/location: Toronto, Ontario, Canada
Career/occupation: Model, makeup artist, mom
Website: facebook.com/Zengurl#!/pages/Sherrlynn/203957892961758
Photographer: Megan Slater of Astrum Studios

Anthony Orsatti of New World Samurai in Canmore, Alberta (inkorporated.com) is responsible for most of my tattoos. I also have some ink from Mofo of Addictive Tattoo in London, Ontario (mofotats.com). I am very lucky to wear art from some pretty amazing artists.

Jenna Mahle

Location/hometown:
Albuquerque, NM
Occupation/career:
Model/student
Website: facebook.com/#!/profile.php?id=100000499071373
Photographer: PG Photography

The piece on my left arm started as just the ocean on my shoulder.

I took a watercolor painting of mine to my artist and asked him if he could recreate the photo as a tattoo. It was my third tattoo, so

I was pretty nervous about how it would look. But after two sessions it came out looking almost identical to the photo.



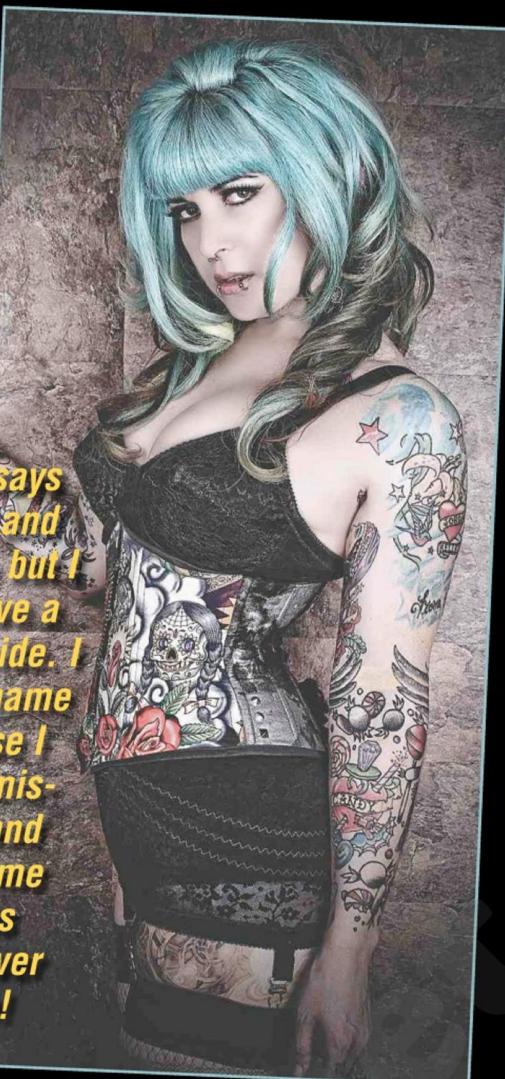
When I was seventeen, I lost someone very special to me. She was only sixteen, she was my partner in crime. I was with her every day of my life till the end. Rachel was her name and that's my first tattoo.



Miss Mischief

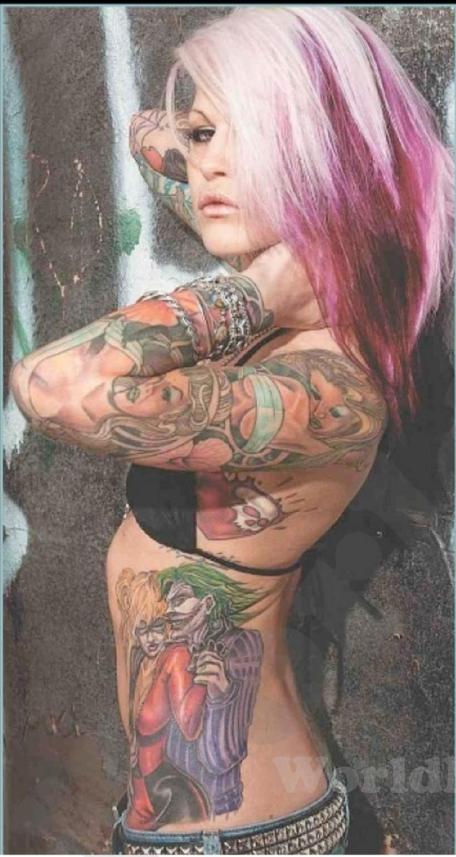
Hometown/location:
Boston, MA
Occupation/career:
Model, performer,
dancer, fire breather
Website:
www.iammischief.com
Photographer: SMP
Photography
Corset: Jacci Jaye

*My ink says
I'm fun and
childish, but I
also have a
badass side. I
got my name
because I
cause mis-
chief and
awesome
chaos
wherever
I go!*



Halia Key

Hometown/location:
Connecticut
Occupation/career:
Body piercer at
Atlantis Body Arts
(Milford, CT), model
and hairdresser
Website: modelmayhem.com/halia
Photographer: Mary
D'Alosio

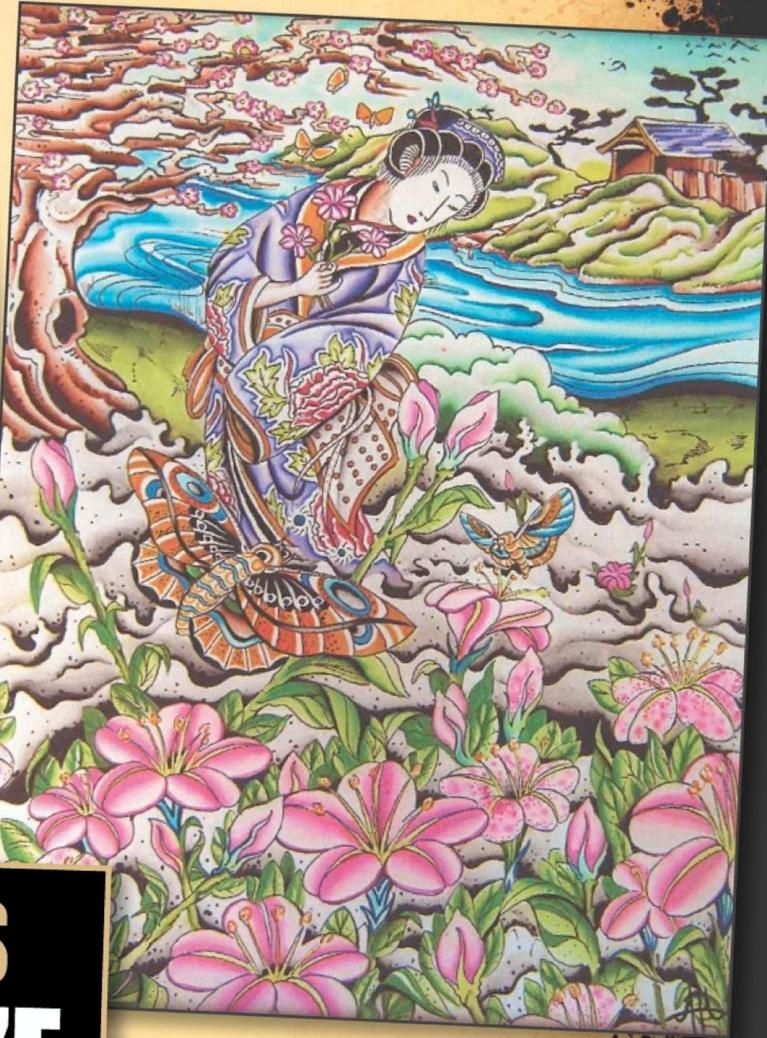


My artists are Christian Harrison (Atlantis Body Arts), Doc Dog (Las Vegas Tattoo Co), Rikki Bailey (Garage Art Studio), Tim Harris (Hope Gallery) and Eric Merrill.



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**THIS YEAR'S
GRAND PRIZE
WINNER!**

Adam Harper
Chapter One Tattoo, San Diego, CA



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MARCH 2012 WINNER!

1st place:

Justin Koch

Resilience Tattoo, Altoona, PA
(814) 201-2306



**August 2011
WINNER!**

1st place:
Veronica Lendel
San Diego, CA



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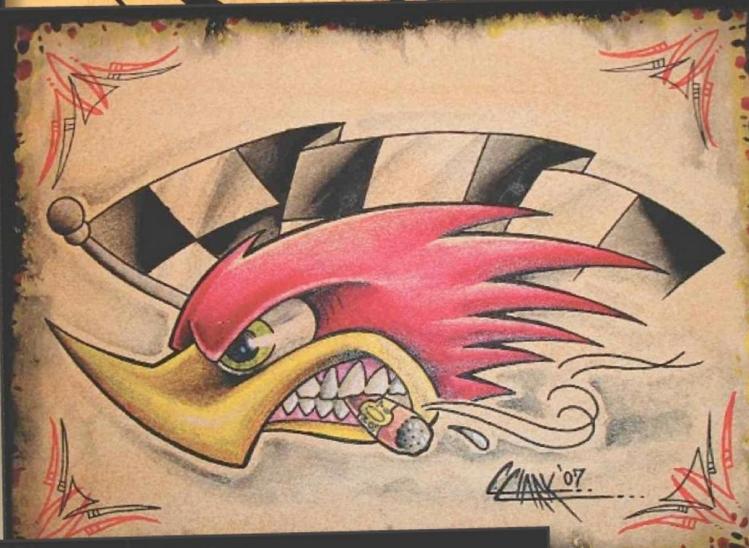


NOVEMBER 2011 WINNER!

1st place:

DJ Minor
Catalyst Tattoo, Erie, PA
djminor.com





February 2012 WINNER!

1st place:

Chad E. Clark

Cape Coral, FL, CClarkart.com



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JULY 2011 WINNER!

1st place:

Matt Kerley
Authentic Tattoo Co.
Raleigh, NC
MattKerley.com



~~WESLEY~~

~~JACKSON~~



SEPTEMBER 2011 WINNER!

**1st place:
Wesley Jackson
Sacramento, CA**

To Enter:

Flash sheets must be in standard, tattoo shop format. Flash sheets must have multiple designs. Submit hi-rez jpgs or tiffs on a CD. No originals, please.

Include your name, your shop name, city, state and phone number.

Please send to:

**SKIN&INK Flash Contest
210 RT 4 East, Suite 211
Paramus, New Jersey
07652**

Questions:

E-mail Dan Brown at
editor@skinink.com

Sorry, submissions cannot
be returned.

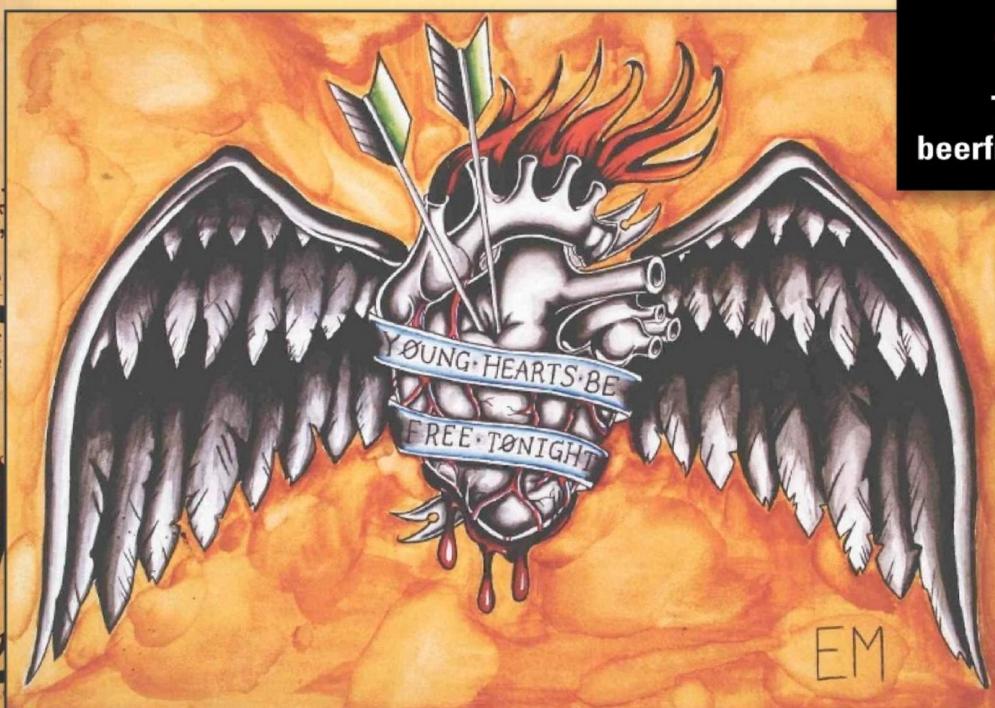
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**Dec 2011
2nd place:**

Karlost
Tattoos By Karlost
beerfridge@westnet.com.au



3rd place:

Ebony Mellowship
Artful Ink
Margaret River,
Australia

ARTISTS **Gallery**



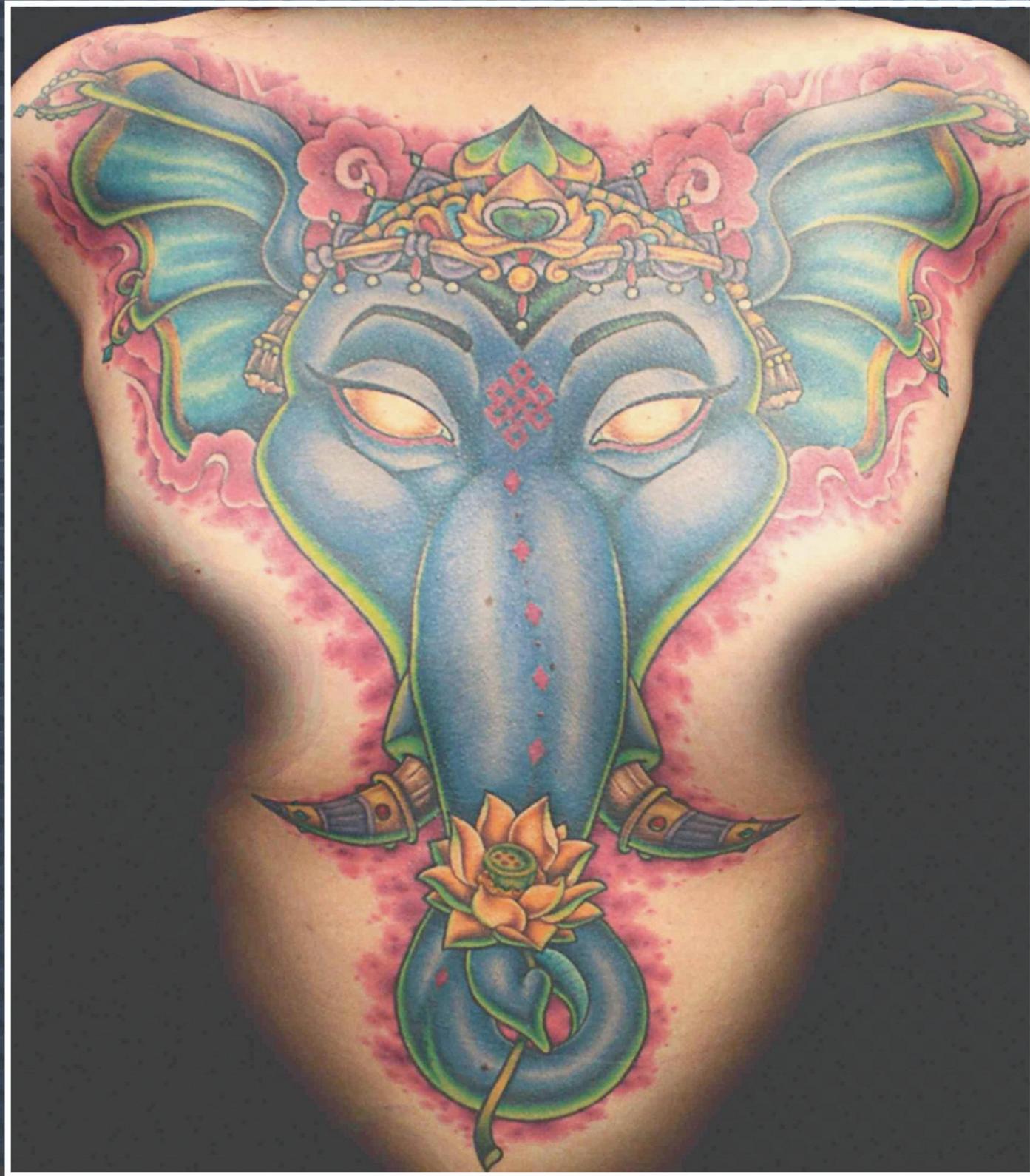
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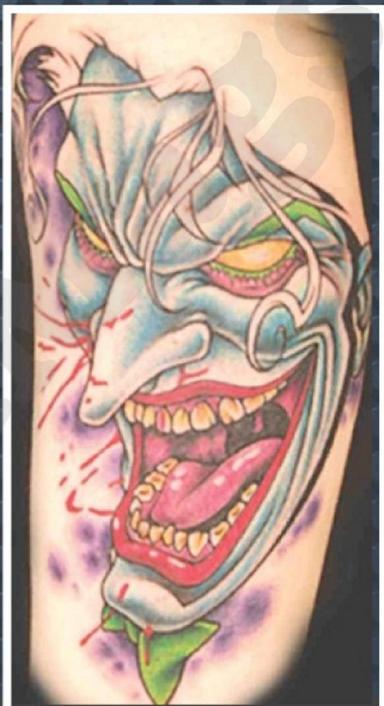
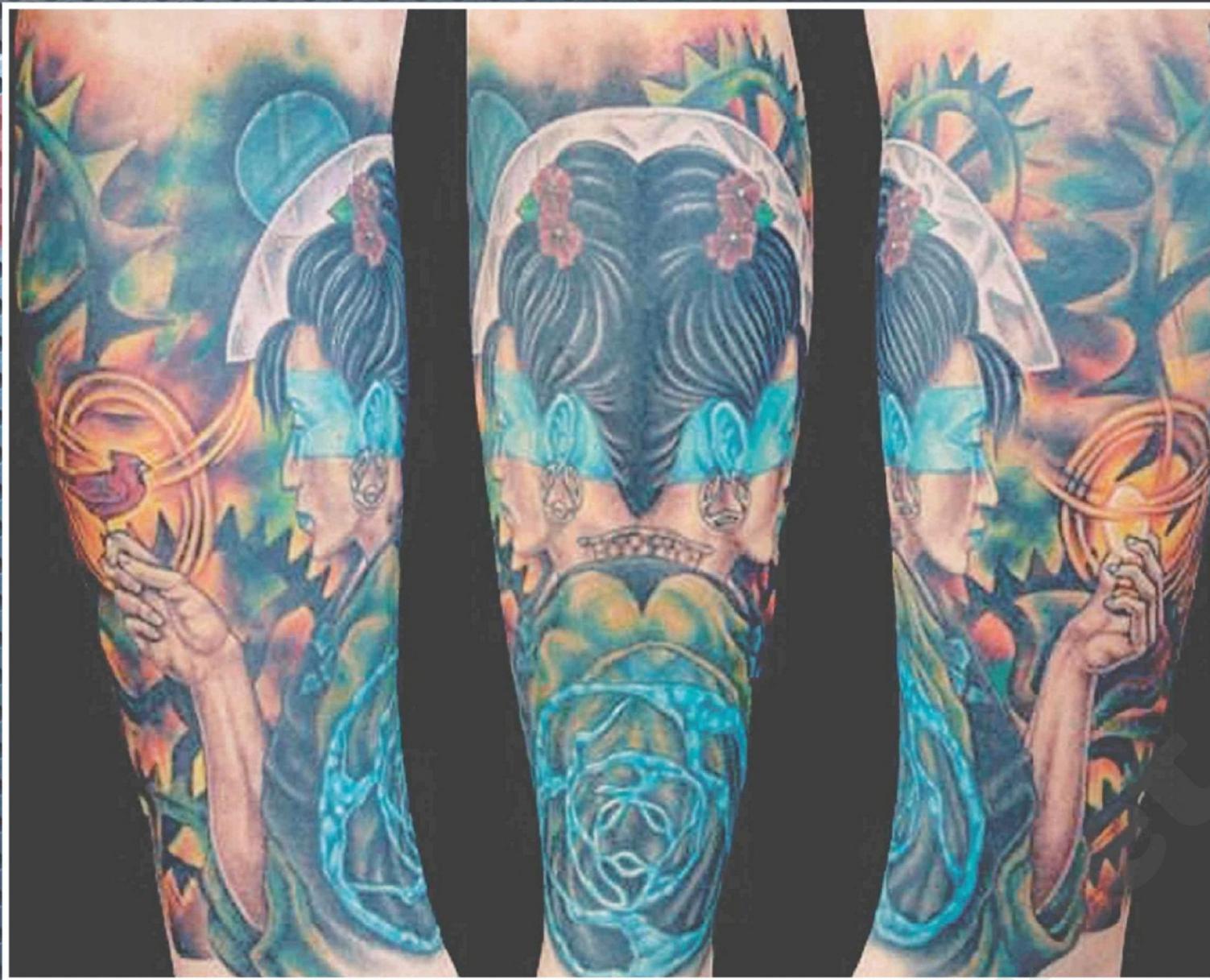


ARTISTS **Gallery**

Earl Funk

Trinity Tattoo
Longwood, FL
TrinityTattoo.com



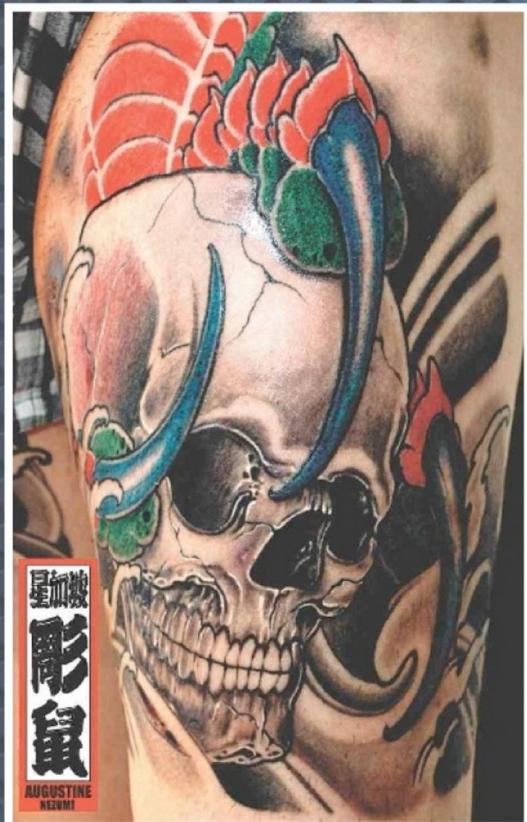


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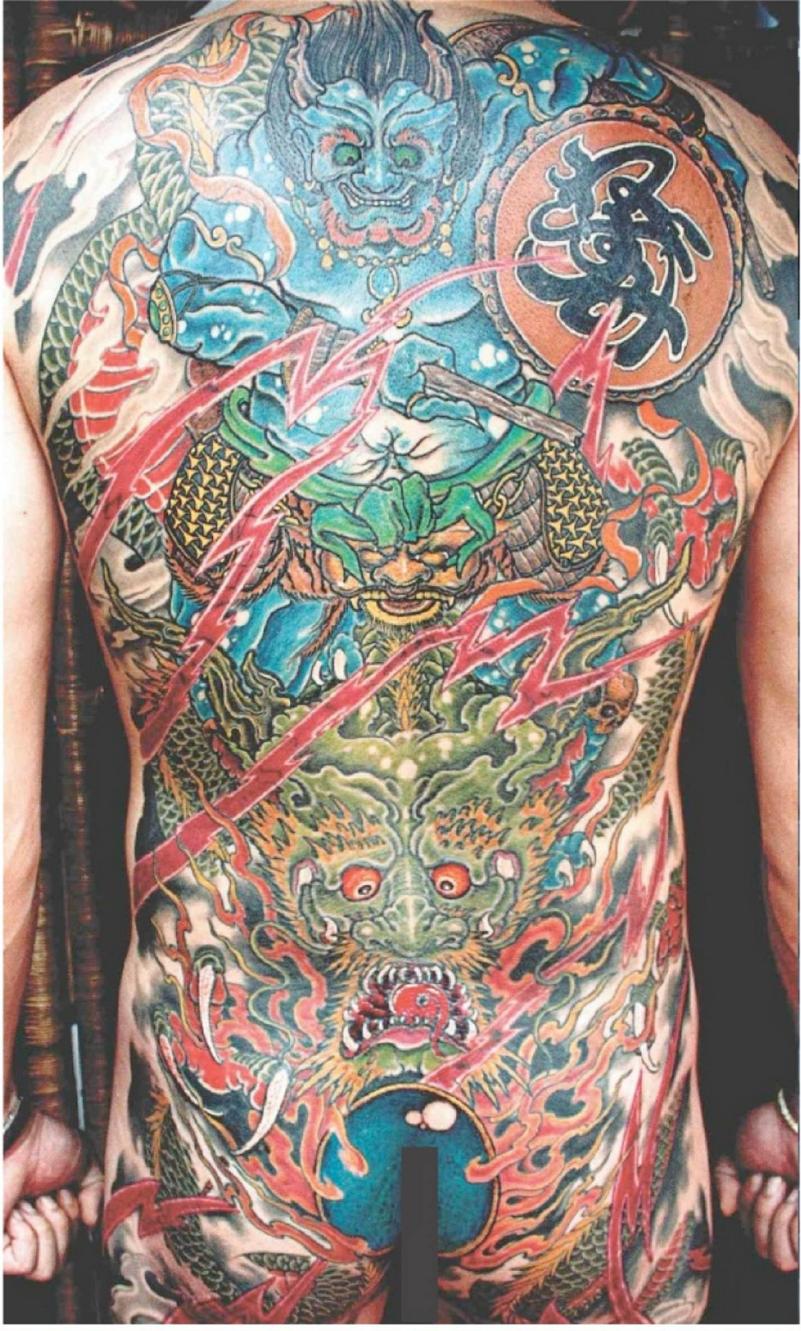
Augustine Nezumi

113A Dunlop Street, Singapore
gimmelovetattoo.com



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NEZUMI



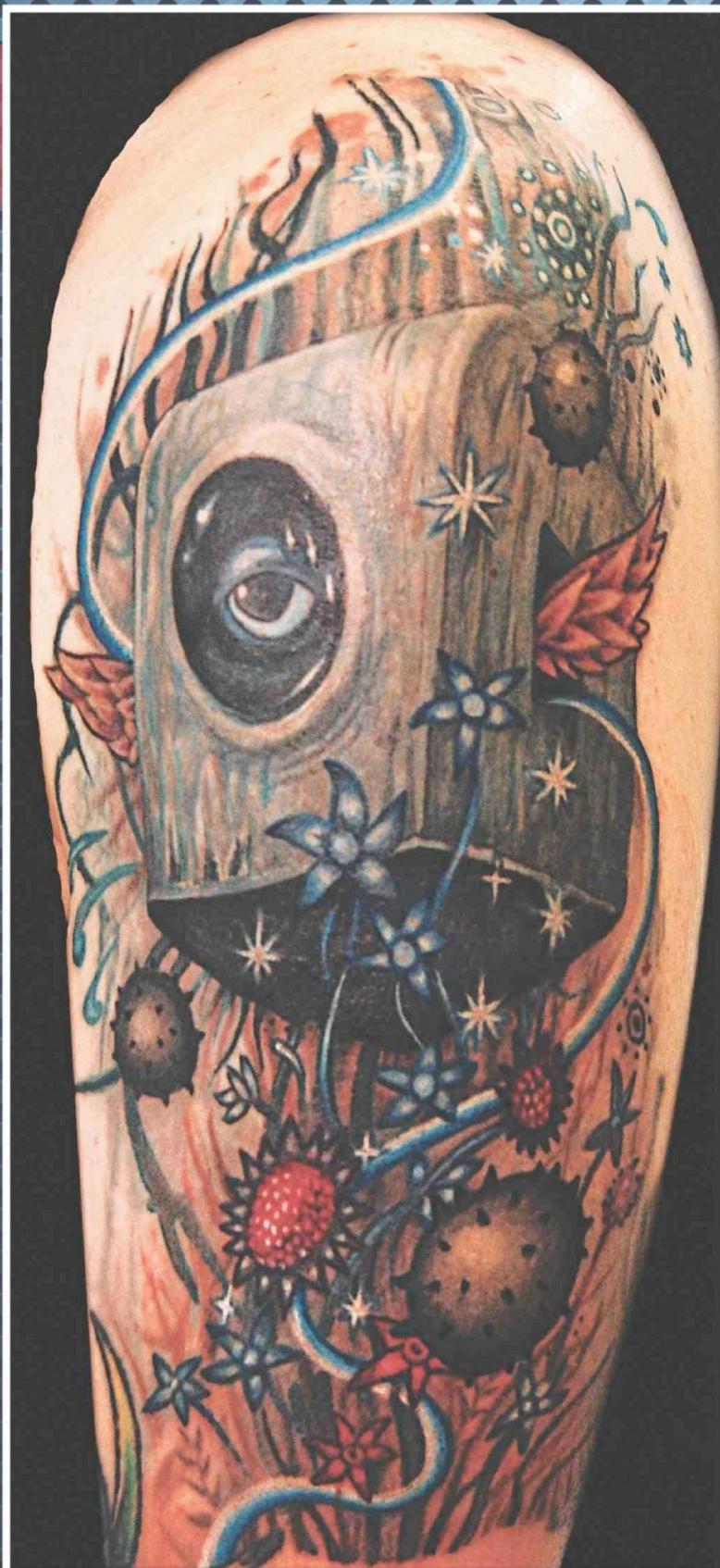


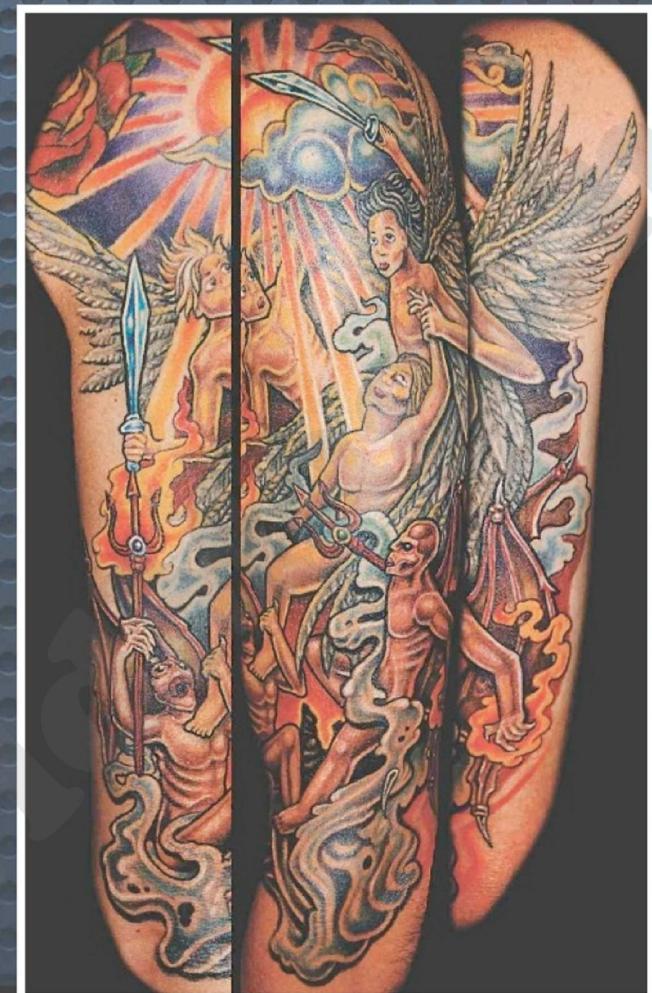
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Brett Herman

Chatsworth, CA
artofbrettherman.com





ARTISTS **Gallery**



Joe Wang
8 Volts Tattoo Studio
Singapore
8voltstattoo.com





ARTISTS **Gallery**

Michael Watson

Abaddon Tattoo Studio
Pine Grove, PA
Abaddonstudio.com





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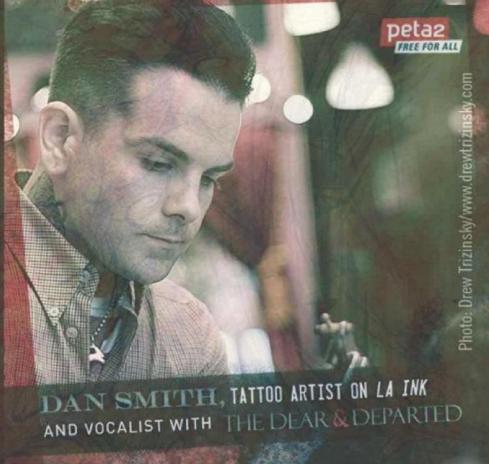
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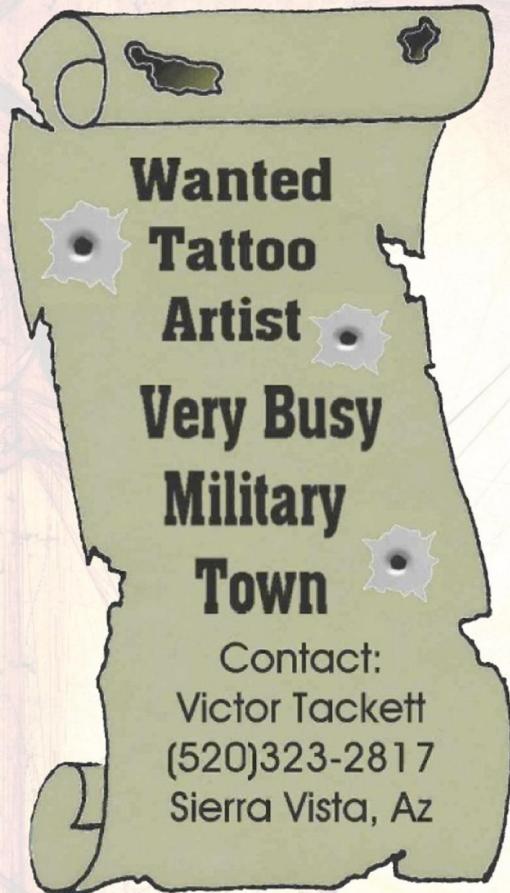
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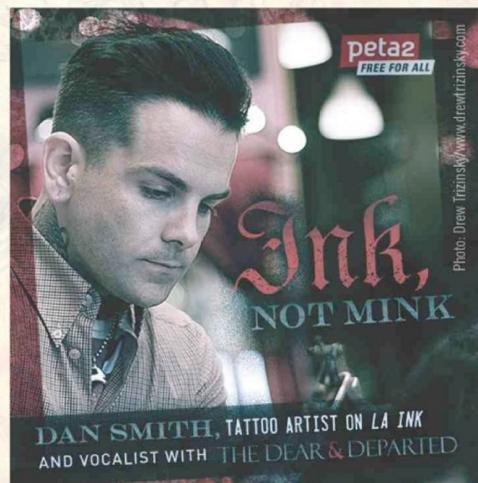
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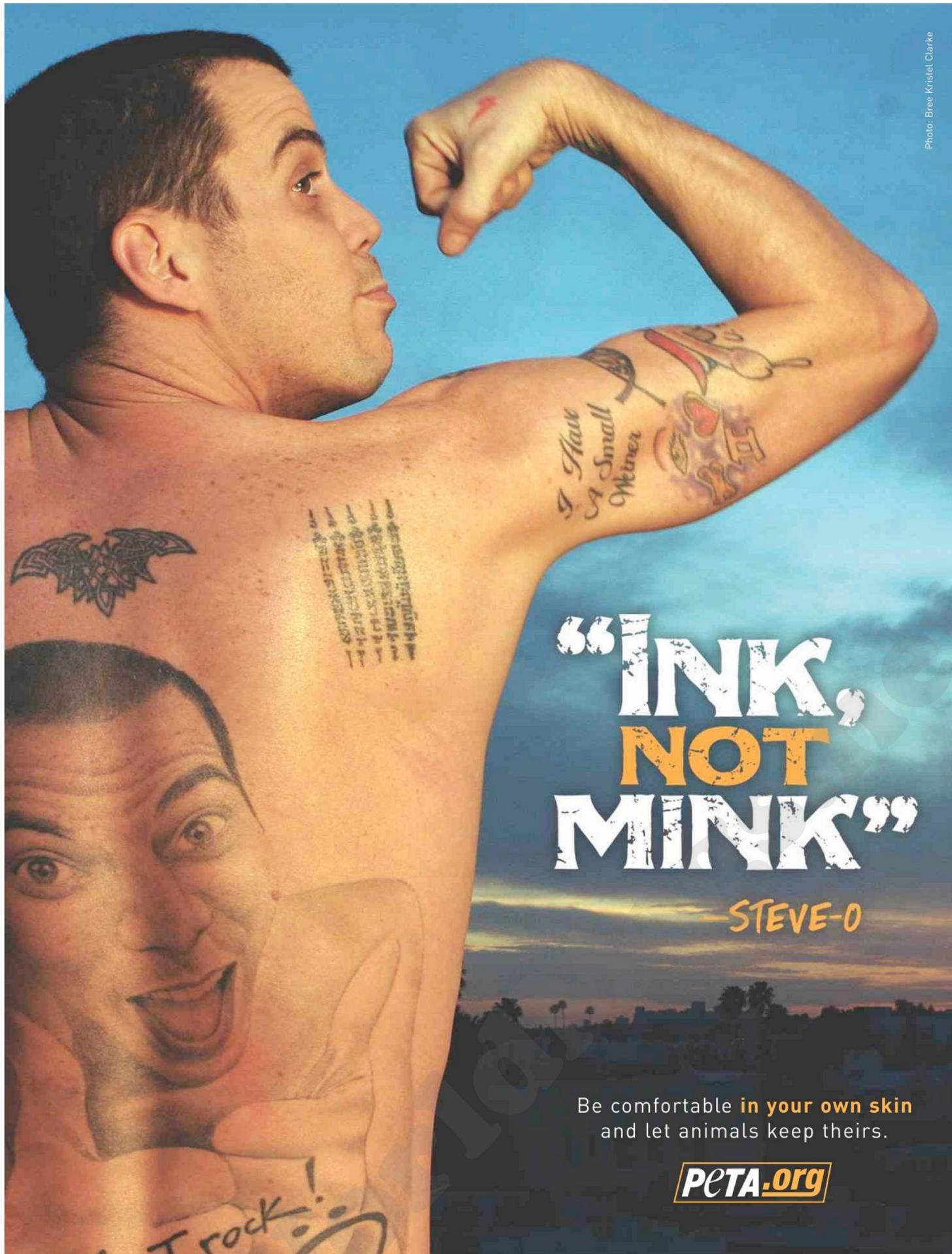


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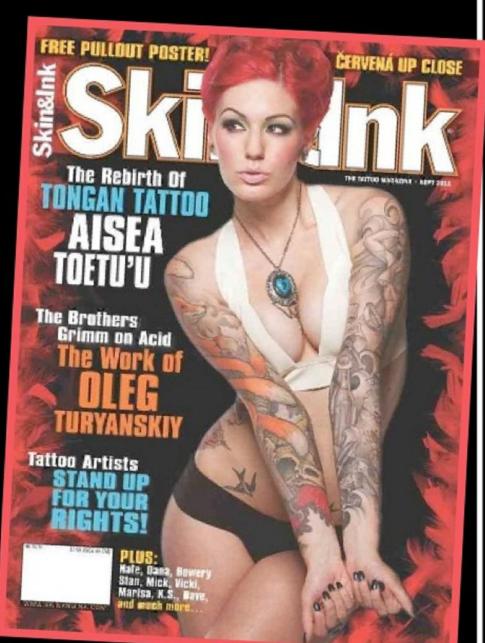
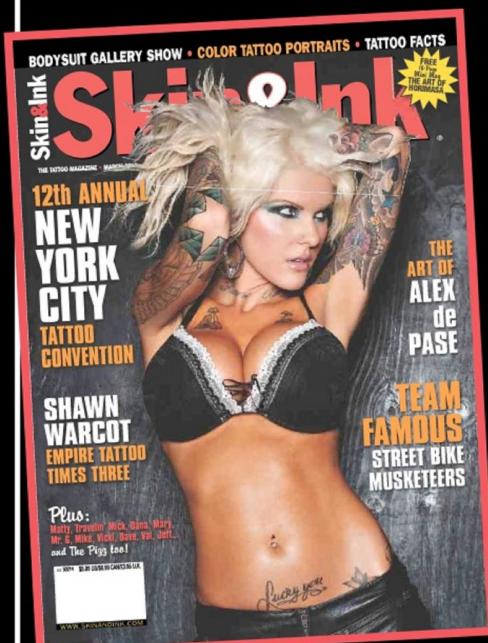
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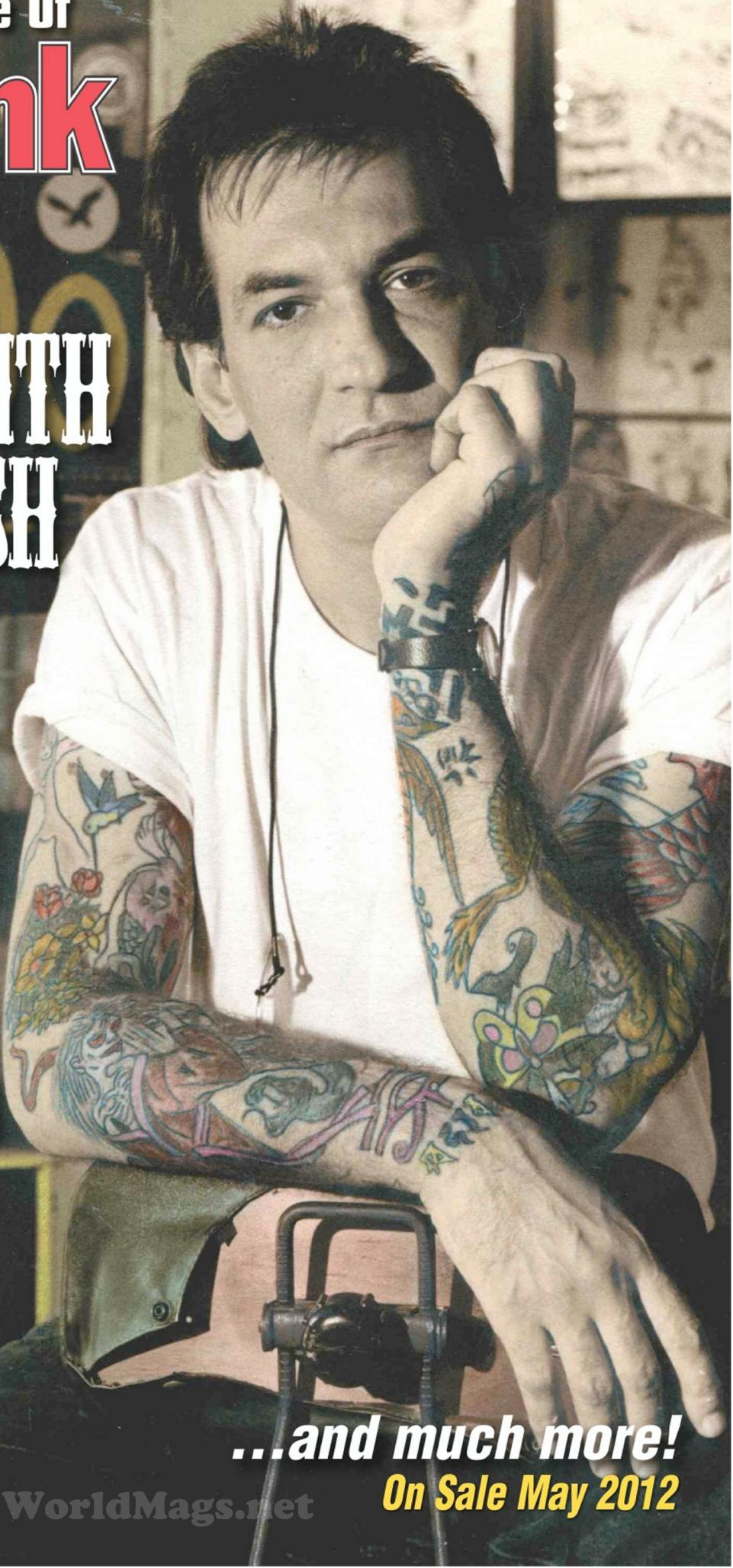
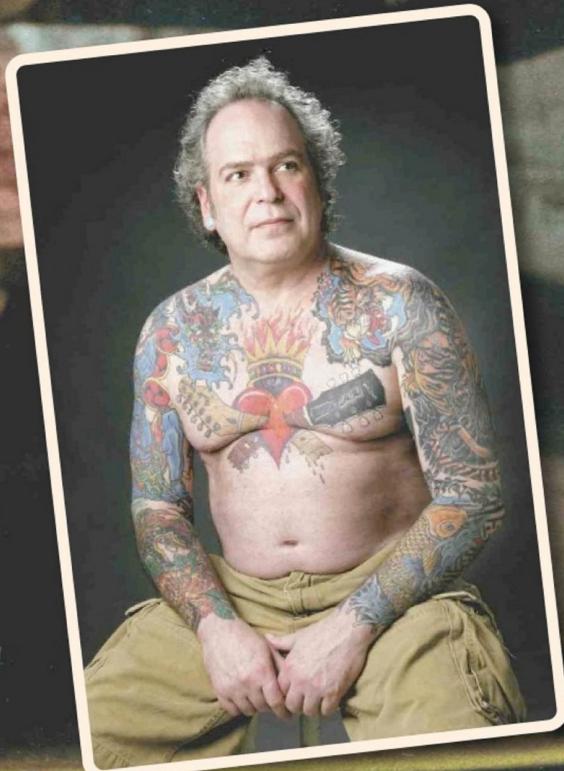
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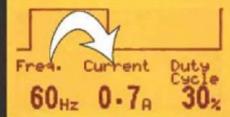
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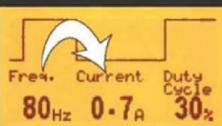
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